

ARCHITECTURE

❖ VOLUME LVII

MARCH 1928

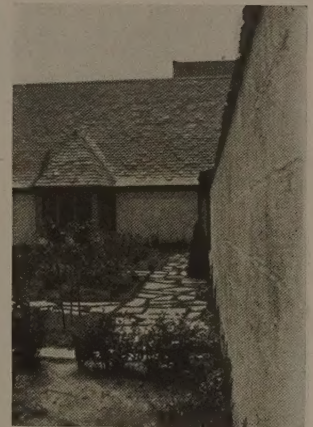
NUMBER 3 ❖



Houses of Blocks

MODERN METHODS OF BUILDING WITH
SYNTHETIC MASONRY UNITS

By D. Allen Wright



❖ SYNTHETIC building units have of late been giving architects the opportunity to conceive new effects in design and new methods of construction. Such materials have been available for a very considerable period, but heretofore the general aim of the manufacturer evidently has been to make these materials inexpensive above every other consideration. For that reason these materials have been used widely with economy in mind rather than as a means to produce truly artistic and beautiful effects. The result has been that synthetic units have not been credited with the possibilities that some of them possess, and no doubt their general use in the better class of work has been retarded by reason of these facts.

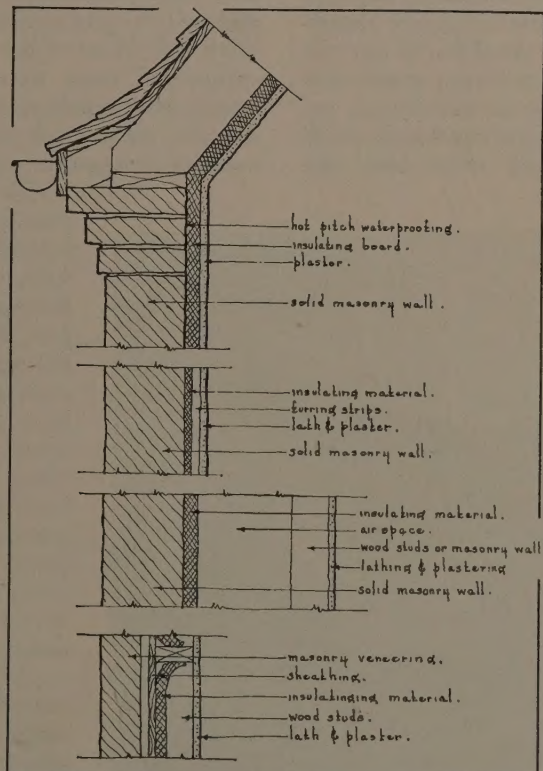
The manufactured units which are most familiar to the general public and which have generally been accepted by the building trades have until recently been confined almost wholly to concrete blocks. As the name would signify, these have been made of a mixture of gravel or sand and cement with water, thoroughly mixed and poured into forms, the latter of course being of a form that would retain the shape of the poured mixture until it had attained its initial set. These blocks in their ordinary form can be manufactured easily and with a small outlay for equipment. The labor in-

volved in making them is comparatively inexpensive. Since the patents relating to concrete blocks are generally based upon the machines used in their manufacture rather than upon the idea, the trade is not restricted to a few manufacturers.

With blocks of concrete the designer is allowed a greater variety of surface than in other similar units of the broad classification which may be termed "syn-

thetic building units." The exposed surfaces may have a finish of aggregate composed of colorful stone, marble chips, or similar materials. Again the surface, while still of concrete, may be given special colors and textures. These special surfaces of the former class are secured by buttering a face of the inside of the mould with a special material, filling the balance of the form with the usual aggregate.

In addition to this chief division of the synthetic units, represented by the concrete block, other materials have been developed. Crushed stone, cinders, and slag have been used respectively in place of the gravel usually associated with the concrete block. The widespread use of these units is somewhat restricted by reason of the fact that in this case the idea has been patented, and manufacturers can produce these units only under license from the patent-holders. The manufacture of cin-



Wall sections, indicating details of several methods of construction used by the author



Residence of W. S. Kennedy, Detroit, Mich., designed by Wallace Frost. Built of concrete tile



Showing the use of slate laid in cement for minor roofs, buttresses, etc.

der blocks involves a greater amount of special machinery used for crushing, cleaning, and screening the cinders, and the location of such plants is limited to some extent by the available sources of these materials.

It may be assumed that architects are eager to use materials of this general character that are simple in structure, easily handled, low in cost, and yet resulting in interesting surfaces in the completed work. In some parts of the country they have been spending a great amount of time and energy in developing artistic uses of these units, some of the results of which have been exceedingly satisfactory from both the

practical standpoint and that of pleasing appearance.

The natural characteristics of these manufactured blocks, whether concrete or cinder, are such as to require a careful study of such elements as insulation and waterproofing. Manufacturers have been fully aware that their materials as manufactured should be used and built to give the utmost in satisfaction to the user. With this in mind they have made hollow units with substantial cross webs, so placed that the hollow spaces will come over each other in the various courses, to provide essentially a hollow wall with numerous cross-masonry bonds.

These air spaces are twofold in purpose. First, they provide substantial bar to passage of the heat through the wall, and, second, they prevent the passage of water to a much greater degree than would be possible in a solid masonry block.

Concrete blocks as generally made in a dry mould are porous and will carry water by capillary attraction. The same can be said of the cinder blocks. A few manufacturers sell poured concrete blocks which are more proof against moisture than a dry-moulded block, but in any case it is wise to provide other means to prevent absorption.

A certain way to prevent water carrying through is to coat the side exposed to the weather with a waterproof coating in the shape of Government whitewash, or one of the several patented cement paints. Another precaution is to use a waterproofing ma-



Residence of Mrs. A. B. Mason, Birmingham, Mich. J. C. Whitney, Architect. Concrete blocks with stucco over part of the gable



The Macauley residence at Grosse Pointe Farms, Michigan. D. Allen Wright, Architect. Concrete blocks of various sizes used in an ashlar effect



Residence of H. R. Earle, Bloomfield Hills, Detroit. J. Robert Swanson, Architect. Concrete blocks with brick quoins and slate corbelling under the eaves

terial in the mortar for the jointing. The mortar, unless thoroughly waterproofed, is as great a carrier of moisture as the material used in the blocks. To give a double protection here it is best to make sure that the mortar joints do not carry across the webs in a wall. Many manufacturers provide against this continuous vertical joint where the units abut, by casting lugs on the ends of the units, of sufficient depth to provide a satisfactory pointed joint.

A further precaution against the passage of moisture is to coat the inside of the wall thoroughly with hot pitch or its equivalent. This can be brushed on, but a much better job can be made with a gun. Walls made of units such as those under discussion are more durable if the water can be thrown off before entering them, and particularly in those portions of the country where temperatures drop to freezing. The more important reason for waterproofing, however, is to prevent damage to the interior in such things as decorations, etc. In extreme cases if the above methods might be insufficient to protect the interior, the walls may be furred with wood or metal strips to provide a further space between the inside of the block and the plaster.

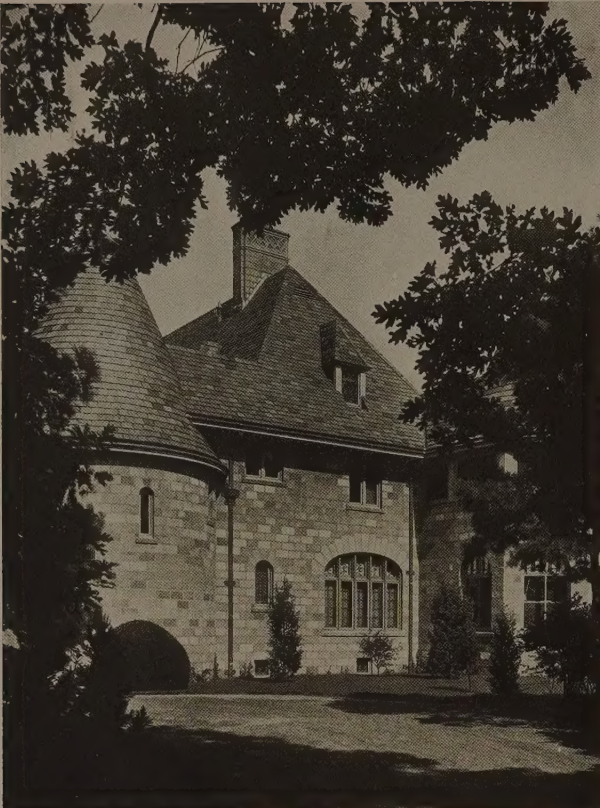
The above methods for waterproofing aid in the insulation in that they prevent to a great degree any infiltration of air due to porous units. The finer the grain of the material used in making these units the less the infiltration. The amount of air that will pass through a properly laid wall

would be very small in any case, but should it be desired to make an ideal wall for the minimizing of heat loss and infiltration, an insulating material of some nature should be used.

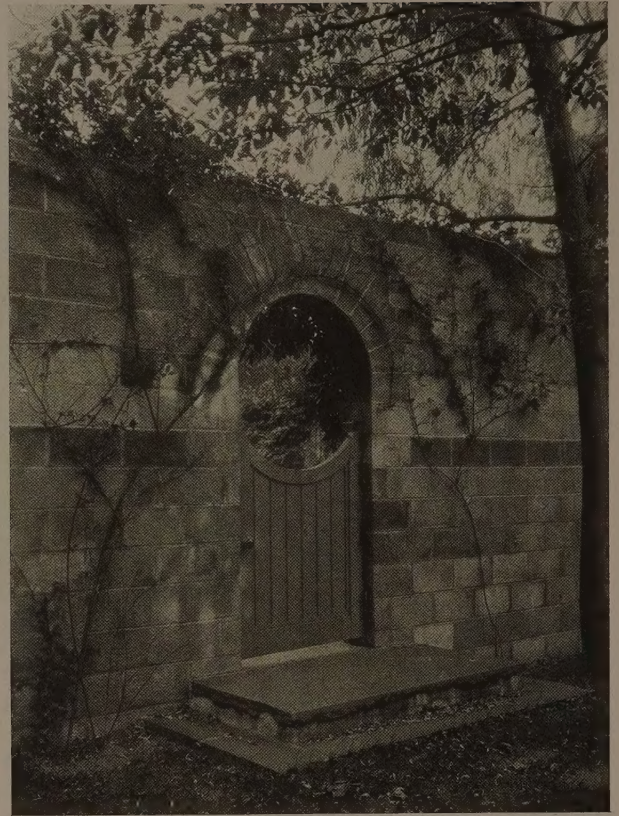
The demand for insulation in residences has brought forth many different materials. Block walls can be readily insulated with material of a quilt form by securing the quilt to the walls and using furring-strips over it to support the lathing and plastering. Insulating materials made in the board form can be used in the same manner, and should these insulating boards be recommended as a plaster base, the furring-strips and



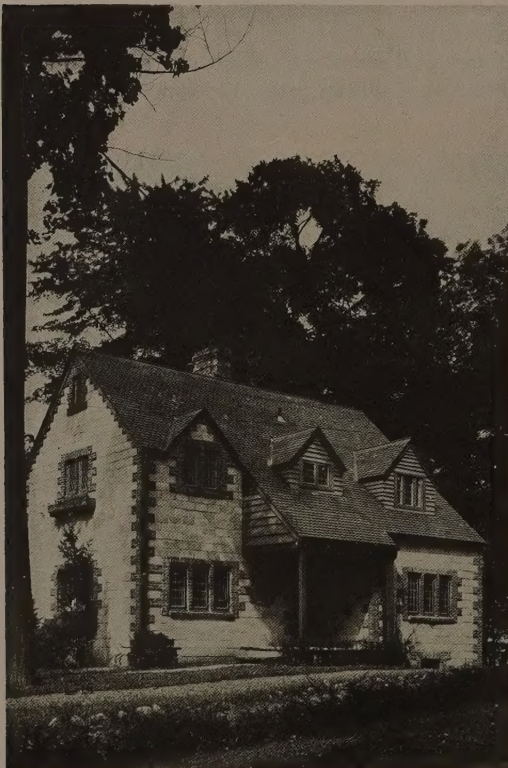
House of Walter Frost, Birmingham, Mich., designed by the owner. Lintels, sills, and eaves contrast with the whitewashed surface



House of Harold H. Weeks, Islip, N. Y. Grosvenor Atterbury, Architect. Built of cast concrete blocks, finished with a colored aggregate on the outside surface

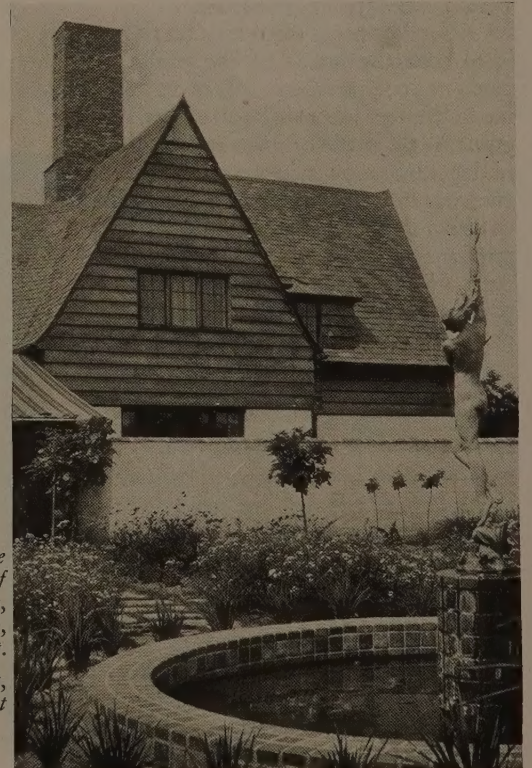


An interesting treatment of a garden wall arch instead of the lintel construction usually employed with concrete blocks. C. C. Merritt, Architect



House of H. R. Mitchell, Larchmont, N. Y. C. L. Norris, Architect.

Brick has been used freely in quoins, trim, and gable ends to give contrast



Garden view of the house of Dubois Young, Bloomfield Hills, Detroit.

D. Allen Wright, Architect

lathing may be omitted. Such a material as corkboard can be permanently secured to the block wall with either hot pitch or a rich cement mortar. This method is to be recommended where concrete blocks are used, because of the difficulty in nailing into the blocks. Cinder blocks have a different characteristic in that nails can be easily driven into them, thus permitting the securing of strips, insulation, etc., in very much the same manner as over a wood support.

We have discussed the synthetic unit wall where it was contemplated using some definite covering on the interior, such as plastering, wood panelling, or similar application. Instances may be found where it may be necessary or desirable to build a wall exposed on both interior and exterior, finishing both exposed surfaces with a white-wash or paint as before suggested for the exterior. In this event the exterior should be carefully sealed against water. If costs allow, it would be wise to make a double wall, the outside one having whatever thickness is required for a load-bearing wall. The inside one may be built as a three or four-inch non-bearing wall carried from floor to ceiling.

A scheme such as this will give the designer an opportunity to secure the effect of thick walls and deep window and door reveals. The space between these walls can be used for heating-ducts or pipes, and electrical work, or even for insulating material as before discussed.

Where this expense would be prohibitive, a single-block wall can be used. Armored cable wiring can be readily carried through the spaces in these hollow blocks, but water and heating pipes should be run through interior partitions where necessity of access would not involve the destruction of the masonry. If the block idea were intended to include interior walls also, the scheme would call for pipe shafts that would be accessible.

A treatment of this sort will produce a ruggedness and sincerity that is much desired



*House of H. M. Williams, Mamaroneck, N. Y. E. D. Parmalee, Architect.
The block walls have been given a cement wash*

in the simple types that are so much sought for now-a-days. In addition to the interesting effect obtained, the advantage of an acoustically pleasing wall surface is also obtained.

The ideal synthetic building unit is only approximated by available materials now on the market. In my opinion it might be described thus: A unit light enough so that the bricklayer can handle it with one hand, for the time saved, as well as extending the mechanic's daily energy over more units, will make it more economical; second, a unit with cross webs so



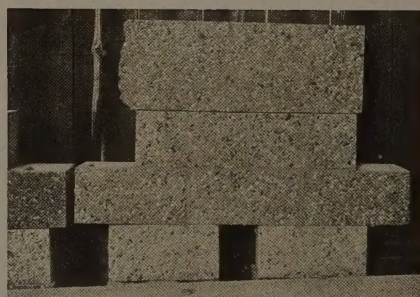
Another view of the Williams house reproduced above, showing the corbelling of blocks for the porch roof



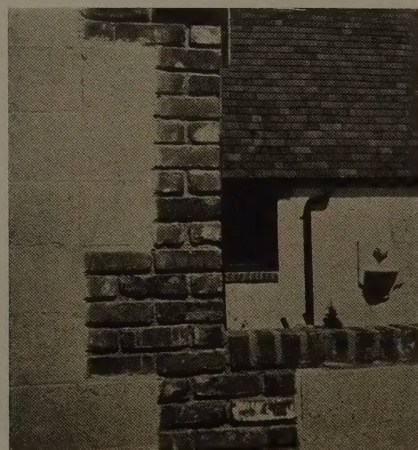
Residence of Arthur S. Bent, Bel-Air, Los Angeles. Gordon B. Kaufmann, Architect. Built of a smaller unit of concrete block



House of the Misses Marty, Larchmont Hills, N. Y. Another instance where brick has been freely used in contrast with the gray blocks. C. C. Merritt, Architect



Concrete block experiments at Forest Hills, N. Y. Grosvenor Atterbury, Architect



Brick quoins in connection with blocks of the usual 8-inch height



House of Mellon C. Martin, Chicago. Russell S. Walcott, Architect. White water-proof cement buttered into the forms before casting the blocks



Experiments with jointing at Forest Hills, N. Y. Grosvenor Atterbury, Architect



A chimney topped out with brick and the whole whitewashed



House of Arthur S. Bent, Bel-Air, Los Angeles. Gordon B. Kaufmann, Architect. The smaller unit of block used somewhat in the manner of skintled brickwork



House of Robert Grindley, Birmingham, Mich. D. Allen Wright, Architect. Cinder concrete block, painted, with the stair-tower, entrance, chimney, and dormer gable of brick

designed as positively to prevent a continuous mortar joint between the outer and the inner surfaces; third, a unit waterproofed integrally to obviate the necessity of coating it further should it be pleasing as the builder leaves it; fourth, a unit with surface so satisfying that

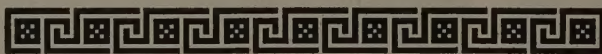
there would be no attempt to have it appear to be anything except what it is; fifth, a unit made from materials easily secured in local markets, to save duplicate handling charges and breakage due to shipping. We are well on the road that must lead to some such ideal.

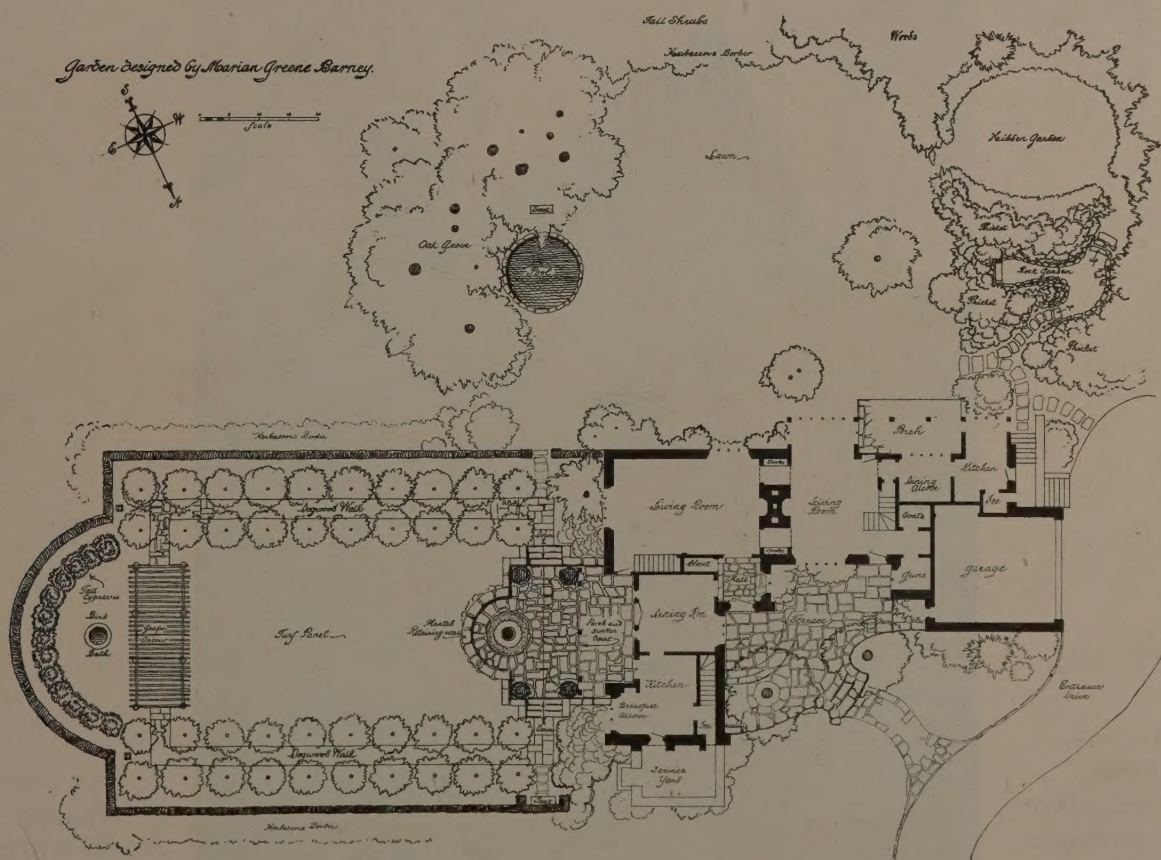


House of M. L. Carey, Flint, Mich., designed by Walter Hunemoder. Cinder concrete work, painted



House of J. Rich Steers, Purchase, N. Y. Blake & Butler, Architects





"DOGWOOD HOUSE," FOR HAROLD IRVIN, WALLINGFORD, PA.

DAVIS, DUNLAP & BARNEY, ARCHITECTS



Southwest
angle



"DOGWOOD
HOUSE,"
FOR HAROLD IRVIN,
WALLINGFORD,
PA.

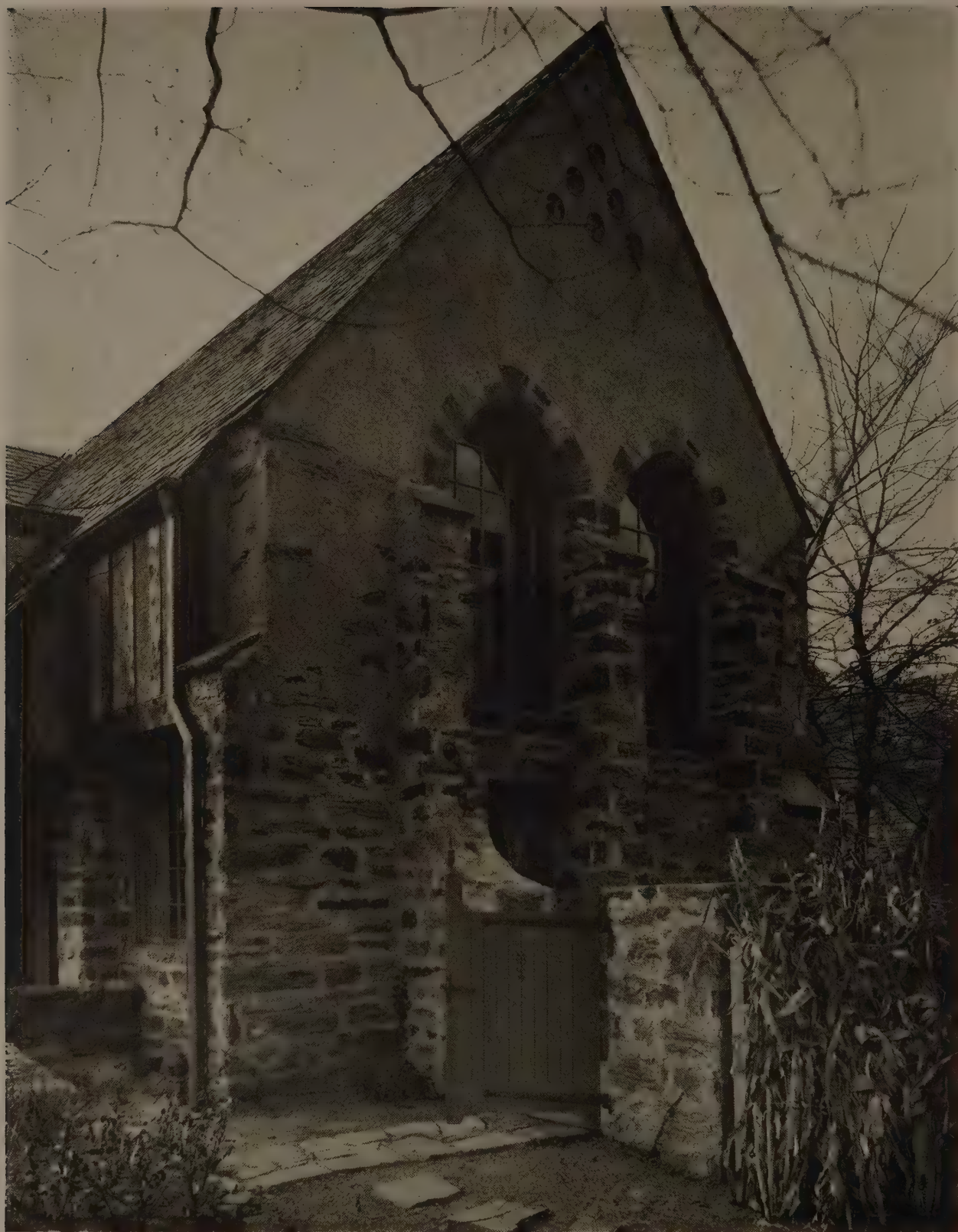
DAVIS,
DUNLAP & BARNEY,
ARCHITECTS



East front

"DOGWOOD
HOUSE,"
FOR HAROLD IRVIN,
WALLINGFORD,
PA.

DAVIS,
DUNLAP & BARNEY,
ARCHITECTS



North gable

"DOGWOOD HOUSE," FOR HAROLD IRVIN, WALLINGFORD, PA.

DAVIS, DUNLAP & BARNEY, ARCHITECTS



North front

"DOGWOOD HOUSE," FOR HAROLD IRVIN, WALLINGFORD, PA.

DAVIS, DUNLAP & BARNEY, ARCHITECTS



South front
"Dogwood House," for HAROLD IRVIN, WALLINGFORD, PA.

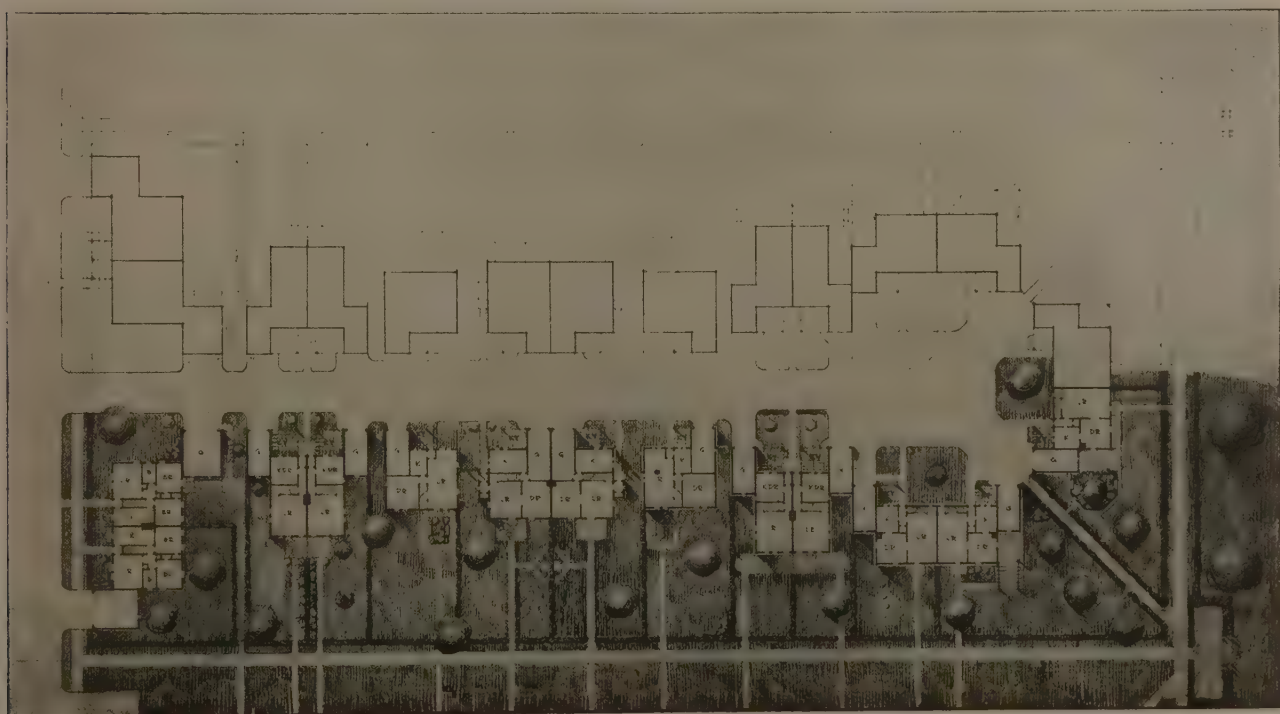
DAVIS, DUNLAP & BARNEY, ARCHITECTS

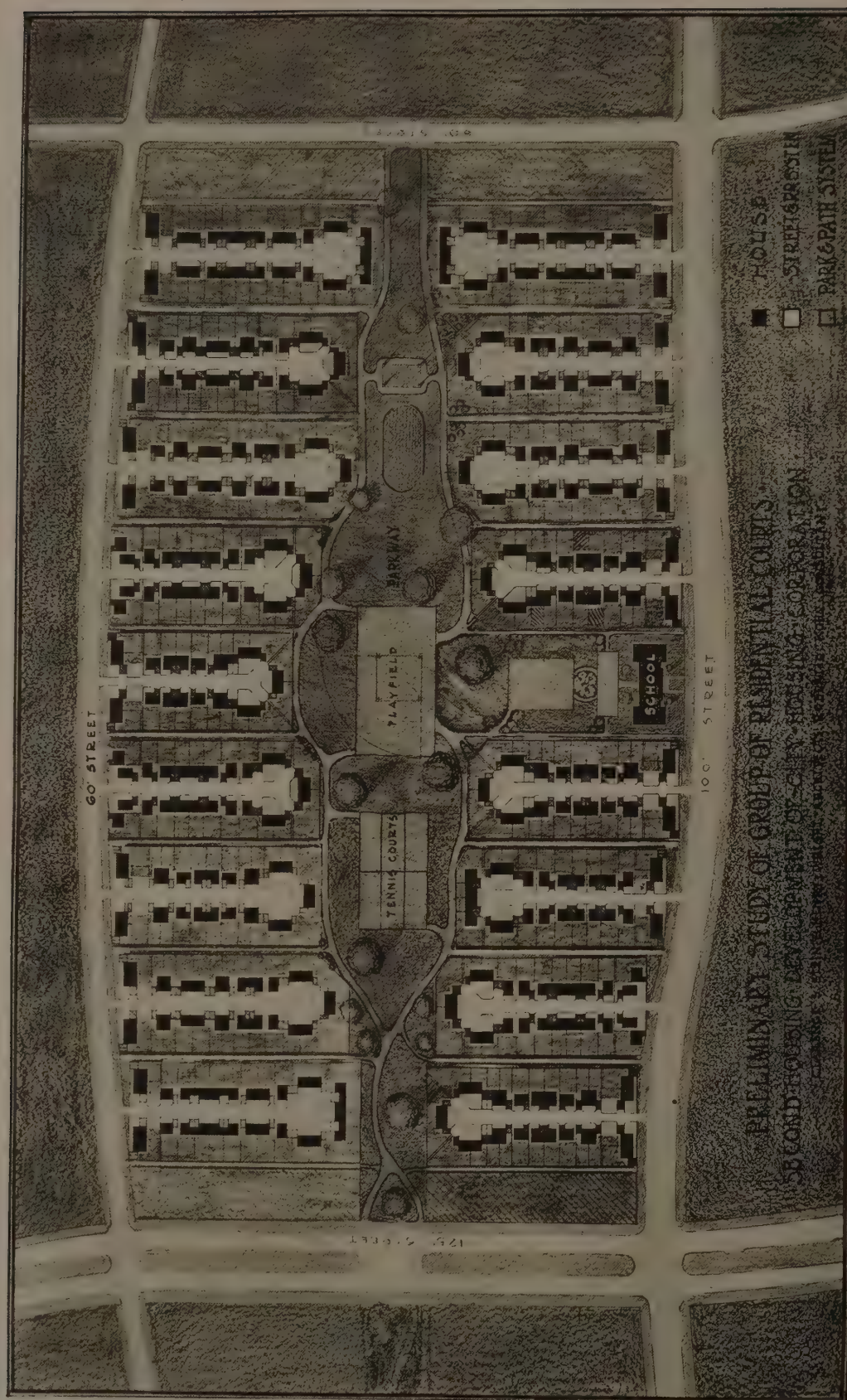


Radburn, N. J., a Town of Modern Plan

CLARENCE S. STEIN & HENRY WRIGHT, ARCHITECTS; ROBERT D. KOHN, CONSULTANT

Below is shown a plan of one of the residential courts, a group of which is illustrated by plan on the next page





The town is to be made up of residential court groups for six hundred families, of which the above group is typical. Motor routes are shown by the lightest tint; at the ends of the group, stores front on the streets. From any house one can go to the school, playgrounds, stores, or to any other house in the group without crossing a traffic route. In the days of horse traffic houses were built to front upon streets, which were then comparatively safe. The automobile and truck have changed all that, so that a new sort of community plan is needed—one which will assure safety and quiet for residential neighborhoods

NOTES

SWIMMING-POOL, Y. M. C. A., JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

Materials:

Pool Level: Entire pool, surrounding floor area, base and wainscot, of tile; walls of wire-cut face brick in two colors, red borders and buff field; ladders in pool with reinforced tile rungs and nickel-plated $1\frac{1}{2}$ " pipe rail; towel-racks of nickel-plated $1\frac{1}{2}$ " pipe and connections; doors, hollow metal; radiators recessed in walls behind flush grilles.

Gallery Level: Floor and base cement; walls, wire-cut face brick as below; ceiling vaulted with Guastavino tile; steel sash; metal skylights with rolled wire glass and wire guards; wrought-iron railing and cast-iron posts continuous around pool.

Special Features:

Note semicircular end of plan with doors leading to shower and rubbing rooms.

Ladders in pool, instead of projecting out from face of wall, are flush and made of reinforced tile rungs.

Six-inch tile ledge on face of deep end of pool to facilitate climbing out.

Pool Dimensions:

Length, 75'; width, 25'; depth varies from 3' 6" to 8' (see longitudinal section); surrounding floor about 5' 8" in width.

SUBJECTS PREVIOUSLY PUBLISHED IN THIS SERIES

SUBJECT	ARCHITECT	ISSUE
Show-Window Details of Shop at 630 Fifth Avenue, New York	Starrett & Van Vleck	November, 1926
Interior of Shop Formerly at 630 Fifth Avenue, New York	Starrett & Van Vleck	December, 1926
Details of Typical Teller's Cage, Bowery Savings Bank, New York City	York & Sawyer	January, 1927
Details of Apartment-House at 450 East 57th Street, New York City	McKim, Mead & White	February, 1927
Details of Apartment-House at 250 East 105th Street, New York City	James C. Mackenzie, Jr.	February, 1927
Details of Main Office (First-Floor Lobby), Hotel Roosevelt, New York City	Geo. B. Post & Sons	March, 1927
Plan of Humidor and Cigar-Stand, Hotel Roosevelt, New York City	Geo. B. Post & Sons	April, 1927
School-Building Details of Classrooms, Kindergartens, and Lockers	Guilbert & Betelle	May, 1927
School-Building Details of Domestic Science and Household Arts, Boys' and Girls' Gymnasium Locker-Rooms, Girls' Showers, and Toilet Compartments	Guilbert & Betelle	June, 1927
Details of High School—Administration Offices, Auditorium, and Stage	Guilbert & Betelle	July, 1927
Barber-Shop, Hotel Roosevelt, New York City	Geo. B. Post & Sons	August, 1927
Beauty Parlor, Hotel Roosevelt, New York City	Geo. B. Post & Sons	September, 1927
Telegraph and Telephone Room and Newspaper and Candy Stand, Hotel Roosevelt, New York City	Geo. B. Post & Sons	October, 1927
Gymnasium, Y. M. C. A., Jersey City	John F. Jackson	November, 1927
Typical Ward Unit and Ward Details, Roosevelt Hospital, New York City	York & Sawyer	December, 1927
Details of Doors and Windows, Toilet and Bathrooms, Roosevelt Hospital, New York City	York & Sawyer	January, 1928
Plan and Details of X-Ray Department, Roosevelt Hospital, New York City	York & Sawyer	February, 1928



SWIMMING-POOL,
Y. M. C. A.,
JERSEY CITY,
N. J.

JOHN F. JACKSON,
ARCHITECT
(See details,
page 137)

EDITORIAL COMMENT

❖ VOL. LVII, No. 3

ARCHITECTURE

MARCH, 1928 ❖

AN OLD-TIME LEAGUE SHOW

AFTER the Exposition of Architecture and the Allied Arts, held in New York City last year, we ventured to express on this page the wish that once more we might spend an afternoon in one of the old-time League shows, seeing what was new in architecture and decorative painting and sculpture, with the usual modest accompaniment of the minor arts and crafts. We felt that we could well leave to another time and place our inspection of expansion bolts, waterproofing compounds, and all the other impedimenta with which that great architectural exposition was loaded.

Our wish has been realized. The forty-third annual exhibition of the League, of which we present something in the nature of a pictorial review on pages 155-160, is an old-time show and one of the best in many years. It is small enough to be seen enjoyably, small enough to exclude everything that is not well worth seeing, and it is superbly hung.

Mr. Magonigle's Liberty Memorial and Mr. Cret's Detroit Institute of Arts are given places of honor upon the walls. Since both have recently been rather well illustrated in these pages, they have been omitted from our present review, to make room for less widely known selections from the exhibition. Both of these monuments, however, strike, as it were, the note that ties this exhibition unmistakably to the America of 1928. In both there is that fundamental basis of a real grasp of everything that has gone before, together with a reaching out for something beyond the past, something beyond the present—the swelling buds of what promises to be a new architectural flowering. There is a like promise in much that hangs upon the walls of the old Fine Arts Building, particularly in the commercial structures, and in the sculpture and craftsmanship. The architecture of houses and gardens and churches holds fast, for the most part, to a discriminating eclecticism, but this latter evidences a familiarity and a facility with vocabularies that seems to be approaching the zenith of what such work may express. Taken all in all, the show is a faithful measure of what America is doing in architecture to-day.

ARCHITECTURAL CRITICISM

THERE is an interesting case in the courts at the moment. A man who writes a monthly comment on architecture, life, and what not, prints the observation that he doesn't like a certain new building. He adds emphasis to his remark by saying that this particular office building looks like a grain-elevator. Whereupon the architect of the building sues the commentator and the magazine for libel.

Another interesting fact is that not one of the architectural magazines prints a regular critical review of

current work. Any or all of these journals will set forth all that is to be said in behalf of an important building—paint all of the bright side of the picture—but the rest is silence.

There have been exceptions to this traditional policy. *The Architectural Record* amused its readers many years ago with a series of "Architectural Aberrations." *The Architectural Review*, then in Boston, printed for some years a mildly critical review under the heading of "Current Periodicals."

Why is it that architectural criticism is not a common thing among us? Criticism of plays, of music, of books is an important phase of modern journalism. The public evidently wants criticism of this kind; the playwrights, musicians, authors relish it—though there are occasions, when the critic turns his fire upon us or upon our pet theories, that merely emphasize his woeful ignorance. Nevertheless, we read him again, next day, in the hope that he will see the light.

It is curious, too, that adverse criticism of architecture should be regarded as possibly libelous when adverse criticism of a book or play is accepted as a part of our right of free speech. For, after all, one doesn't have to buy the book or buy seats for the play, yet the building is in the public street where we must see it whether we like it or not. We recognize, in our zoning laws, the principle that the ownership of a piece of land by no means carries with it the right to build upon it anything that the owner might wish. We admit that the public has a certain stake in architecture.

In all of this, of course, we are discussing merely the rights of free speech in matters of esthetics. If we say that a building is not properly heated, or that its elevator service is inadequate, or that it will probably collapse through faulty engineering, we are impugning the designer's professional ability and may damage his reputation. That might clearly be libel. On the other hand, if we say that we do not like the looks of this or that structure, we are merely stating a personal reaction; the building's arrangement of lines, mass, color do not please our very personal sense of the beautiful. Other observers may—and certainly will—feel otherwise. We may be in the minority; we may even be entirely alone in our view. There is no final court before which the question can be decided, for it is not matters of fact with which we are dealing, but merely matters of personal reaction to certain reflected waves of light.

Possibly the architect has been struggling under a real handicap in the existing state of affairs, wherein those who have definite thoughts about beauty in architecture hesitate to put these thoughts into words lest they offend. Whether an opinion comes from some one who knows or from some one who obviously does not know, it is worth hearing. Complacency is a perilous sleeping-sickness.



It is not often that one finds an aspect of Manhattan Island which shows how closely the tall buildings are crowding upon Central Park

Architectural News



Batterymarch Building, which is to be one of Boston's largest office-buildings. Harold Field Kellogg, Architect



A branch post-office—Station B—for New Orleans, now under construction. Théard & Matthews, Architects



333 North Michigan Avenue, Chicago, which is now being erected. Holabird & Roche, Architects



The Cloisters, a Chicago apartment. Granger & Bollenbacher, Architects



Tammany Hall, New York (above) and the new building which is to take its place. Thompson, Holmes & Converse, Architects; Charles B. Meyers, associated



The proposed Marshall Field Garden Apartments to be erected in the north side of Chicago. Andrew J. Thomas, Architect

in Photographs



Commerce Building to be erected for C. C. of N. Y. Thompson, Holmes & Converse, Architects



A new forty-four-story building for New York on East 40th Street, in conjunction with Arnold, Constable & Company. Ludlow & Peabody, Architects



A garage ramp building for Chicago. George C. Nimmons & Co., Architects



First-prize design for the Shakespeare Memorial Theatre, Stratford-on-Avon. Elizabeth Scott, Architect.



A war memorial for Edinburgh, from Americans of Scottish blood and sympathies. R. Tait McKenzie, Sculptor; Reginald Fairlie, A. R. S. A., Architect



Consolidated Gas Co. Building, Boston. Parker, Thomas & Rice, Architects



William Emerson, F. A. I. A., Head of Department of Architecture, Professor of Architecture, Massachusetts Institute of Technology



Albert Charles Phelps, A. I. A., World War Memorial Professor of Architecture, Cornell University



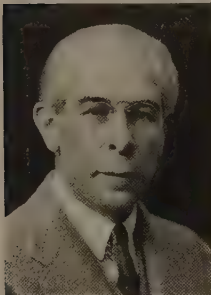
Everett V. Meeks, F. A. I. A., Dean of the School of Fine Arts, and James Mason Hoppin Professor of Architecture, Yale University



William Jones Smith, A. I. A., Associate Professor of Architectural Design, Senior Critic in Architecture, Armour Institute, Chicago



Edmund S. Campbell, Professor of Art and Architecture, University of Virginia; formerly Director Beaux Arts Institute of Design



Francke Huntington Bosworth, F. A. I. A., Andrew Dickson White Professor of Architecture, Cornell University

ARCHITECTURAL EDUCATORS

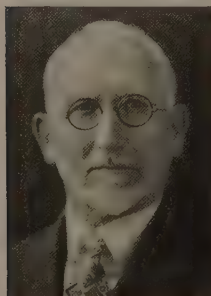
*Men who
by precept and influence
are moulding
the next generation
of architects*



Joseph N. Bradford, A. I. A., University Architect and Professor of Architecture, Ohio State University



Emil Lorch, A. I. A., Professor of Architecture, in charge of College of Architecture, University of Michigan



Clarence Augustine Martin, F. A. I. A., Professor of Architecture, Cornell University



Sherley W. Morgan, A. I. A., Director, School of Architecture, Princeton University



George Young, Jr., A. I. A., Acting Dean of Architecture, Professor of Theory of Construction, Cornell University



F. E. Giesecke, A. I. A., College Architect and Head of Department of Architecture, Agricultural and Mechanical College of Texas



Norris I. Crandall, A. I. A., Head of Department of Architecture, George Washington University



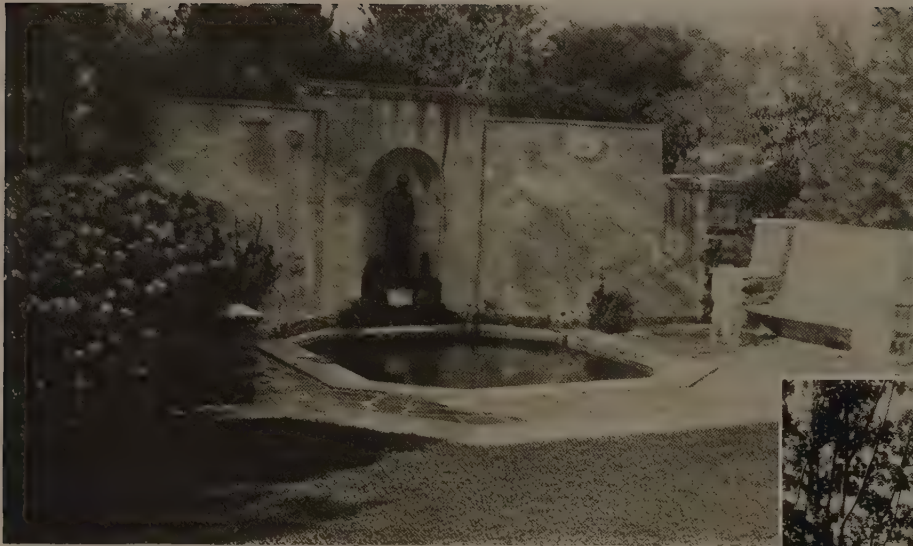
*Garden of Mrs. Samuel Lewisohn, Harrison, N. Y. Annette Hoyt Flanders,
Landscape Architect*

Landscape Gardening

A PICTORIAL REVIEW OF THE FIFTH ANNUAL EXHIBITION OF THE NEW YORK
CHAPTER, AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, OPENING AT
ARDEN GALLERY, NEW YORK, MARCH NINETEENTH



*Through rose walk to formal garden, estate of Mr. and Mrs. Edward F. Hutton, Wheatley Hills,
Long Island. Marian Coffin, Landscape Architect*

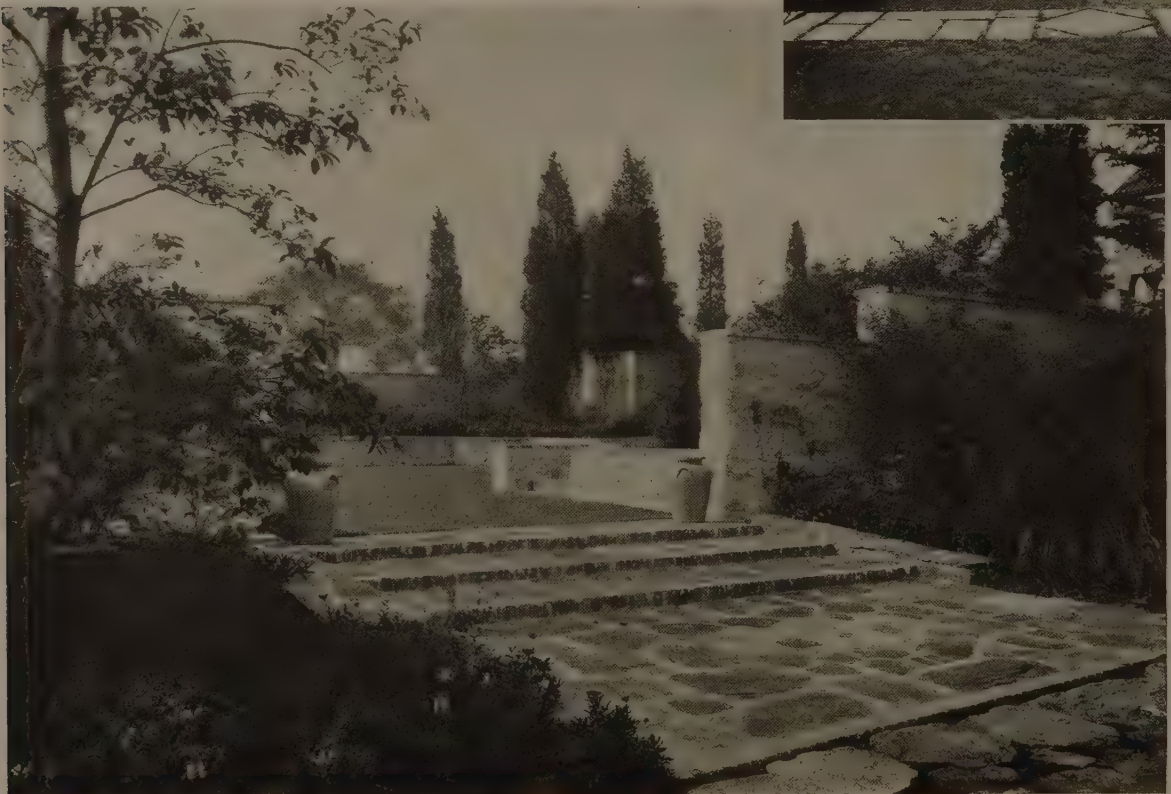


*Garden of Mr. J. S. Jenkins,
Southold, Long Island. Rich-
ard Schermerhorn, Jr., Land-
scape Architect*

*Garden for Mr. Arthur W. Lawrence, Bronxville, N. Y.
A. F. Brinckerhoff, Landscape Architect*



*The south garden at "The Ledges," estate of Mr. Harmon
S. August, Harrison, N. Y. Clarence Fowler, Landscape
Architect*





*Summer house in the garden
of Mrs. Henry F. S. Hall,
Smithtown, Long Island.
Ruth Dean, Landscape
Architect*

© Amemya



*In the garden of Mr. Charlton Yarnall, Philadelphia, Pa.
Charles Downing Lay, Landscape Architect*

*Garden of Mr. Wilfred T. Pratt, Scarsdale, N.Y. Jacob John
Spoon, Landscape Architect*





*A garden in Bronxville, N. Y. Eleanor Roche,
Landscape Architect*



*Mrs. H. C. Steers's garden at Portchester, N. Y. Robert L.
Fowler, Jr., Landscape Architect*

*Garden formerly belonging to Mr. T. T. Anderson, Yonkers, N. Y.
Noel Chamberlin, Landscape Architect; Foster & Vassar, Architects*





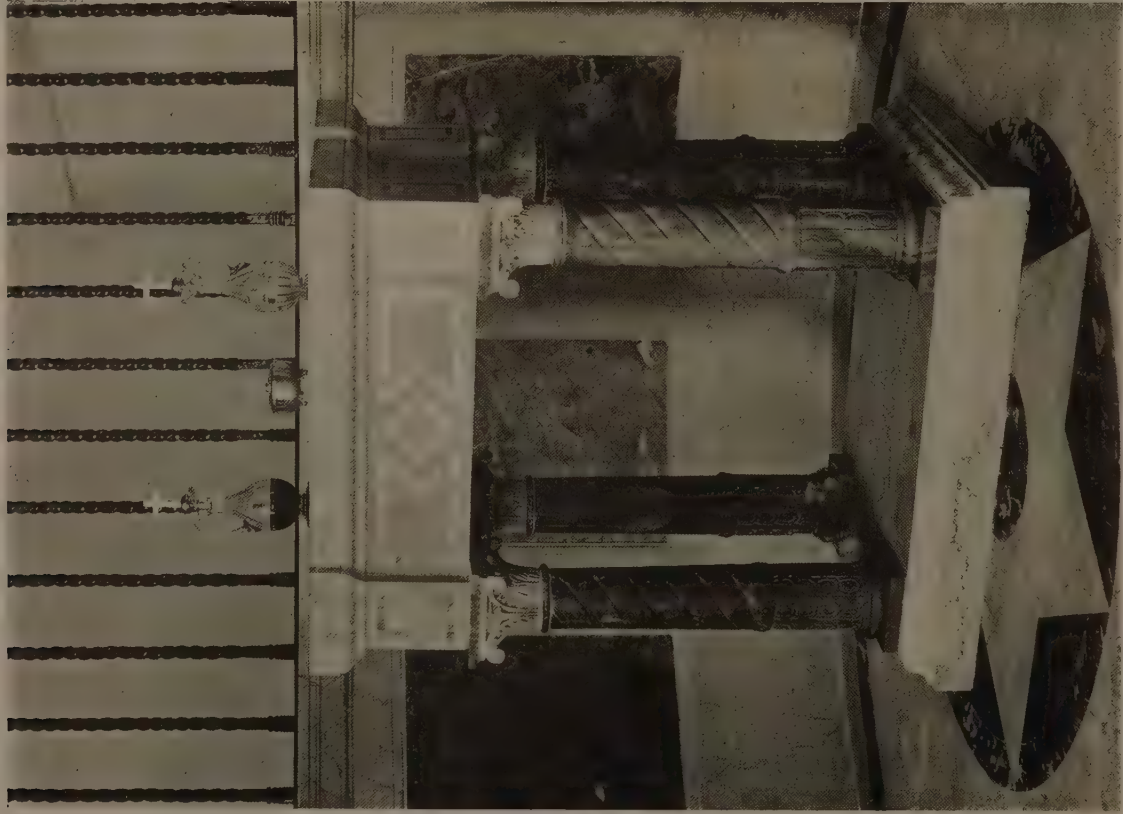
Byzantine altar and sanctuary

Altar gates



TRINITY
P. E.
CHURCH,
MIAMI,
FLA.

DESIGNED
AND
EXECUTED
BY
A. L. WILLET
AND
HENRY
LEE WILLET

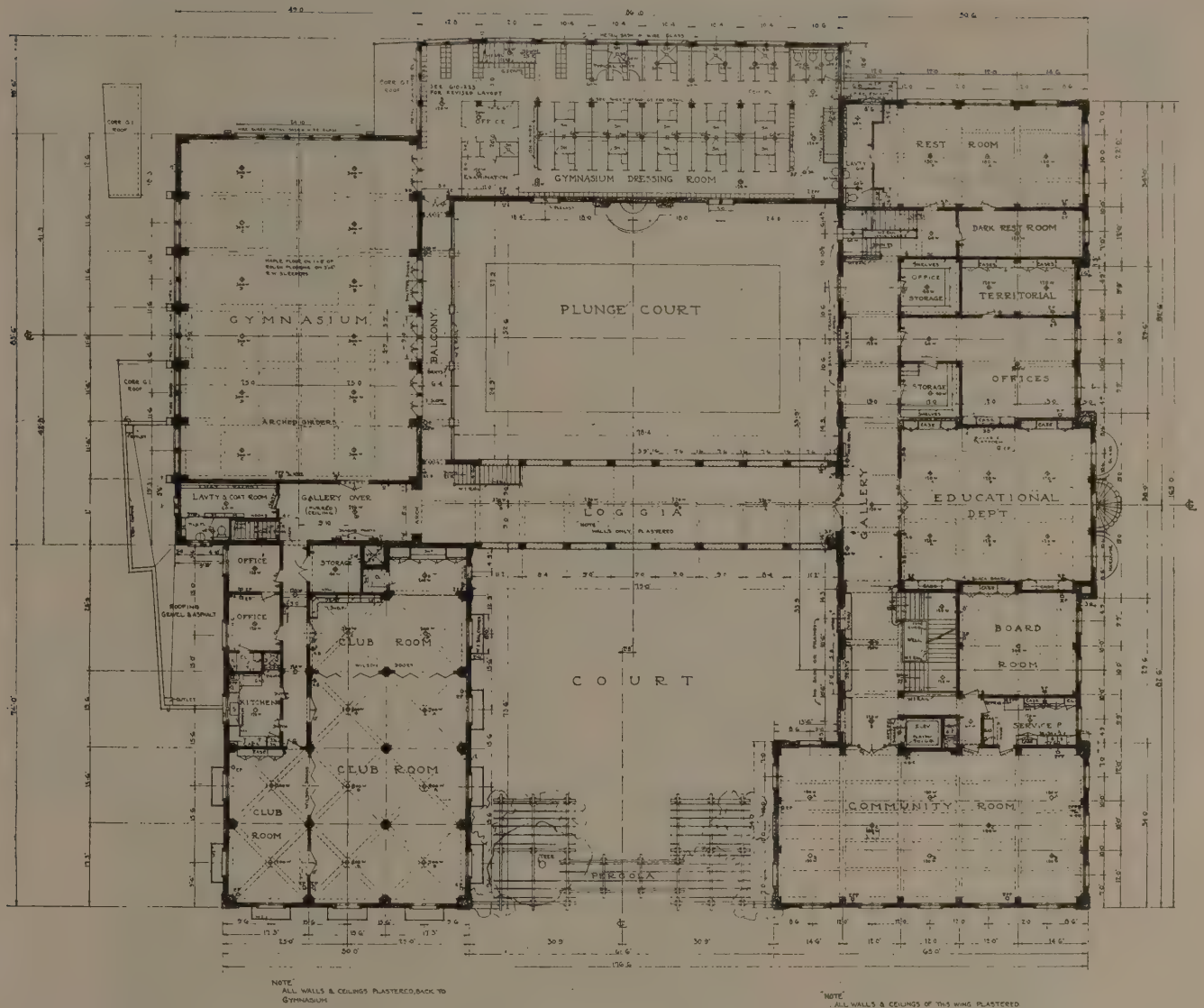


Credence table



Baldachin

TRINITY P. E. CHURCH, MIAMI, FLA.
DESIGNED AND EXECUTED BY A. L. WILLET AND HENRY LEE WILLET



Second-floor plan

THE building is of reinforced concrete, without the aid of the usual wainscots, panelling, cornices, trim, etc. Dependence for decorative effect has been rather upon the concrete forms themselves with their very simple embellishment.

To meet climatic conditions, ceilings are high and window openings are without sash on the interior courts. Floors are stained and waxed concrete, except in gymnasium. The color scheme of the building is a soft, warm gray, with gray-blue-green roof of glazed tile.



Y. W. C. A. BUILDING, HONOLULU, HAWAII

JULIA MORGAN, ARCHITECT



Loggia and court, before planting



Fountain in the plunge court



Y. W. C. A. BUILDING, HONOLULU, HAWAII

JULIA MORGAN, ARCHITECT



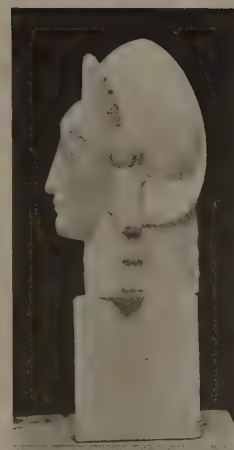
Library and sitting-room



Y. W. C. A. BUILDING, HONOLULU, HAWAII

Upper loggia

JULIA MORGAN, ARCHITECT



Proposed Pasadena Art Institute; Clarence S. Stein, Architect. The water-color was made by Horace Raymond Bishop, who was awarded the Birch Burdette Long Memorial Prize. Flanking it are front and side views of Minerva; B. Franklin Hawkins, Sculptor

The Architectural League Exhibition

FINE ARTS BUILDING, NEW YORK: FEBRUARY 4—MARCH 3, 1928

A W A R D S

Medal of Honor in Architecture
To PAUL P. CRET
for Detroit Institute of Arts

Medal of Honor for Design and Craftsmanship in Native Industrial Art
To EDWARD F. CALDWELL & CO.
for Grilles, Font, and Lighting Fixtures

Medal of Honor in Decorative Painting
To HILDRETH MEIERE
for Decorations, Nebraska State Capitol

Silver Medal in Architecture
for General Work

To REGINALD D. JOHNSON
for Biltmore Hotel, Santa Barbara, Calif.

First Mention in Architecture
for General Work

To AYMAR EMBURY, II
for Restoration of West College, Princeton University

Second Mention in Architecture
for General Work

To HOWARD GREENLEY
for Residence of Edson Bradley, Newport, R. I.

Silver Medal in Architecture
for Intimate Work

To THOMAS HARLAN ELLETT
for Residence of J. Seward Johnson, New Brunswick, N. J.

First Mention in Architecture
for Intimate Work

To FRANK J. FORSTER
for Residence of Edwin C. Duple, Forest Hills, N. Y.

Second Mention in Architecture
for Intimate Work

To WILLIAM LAWRENCE BOTTOMLEY
for Residence of Kenneth Van Riper, Palm Beach, Fla.

Avery Prize

To AUGUSTA L. POINTER
for Study for Fountain

Birch Burdette Long Memorial Prize
for Rendering

To HORACE RAYMOND BISHOP
for Water-Color Perspective, Proposed Art Institute, Pasadena, Calif.

Michael Friedsam Medal
To FREDERIC W. GOUDY
for Typography



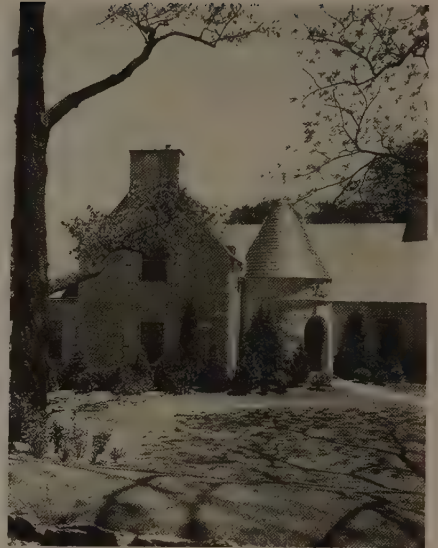
Madison Avenue Corporation Medical Building, New York City; Arthur Loomis Harmon and Thomas S. McLaughlin, Architects



Office Building for R. J. Reynolds Tobacco Company, Winston-Salem, N. C.; Shreve & Lamb, Architects, New York



Restoration of West College, Princeton University; Aymar Embury, II, Architect. Awarded First Mention for General Work in Architecture



House of Walter J. Collet, Scarsdale, N. Y.; Eugene Lang, Architect



One of eight cartoons of mural glass panels for Hammerstein Theatre; designed by F. Scott Williams; Herbert Krapp, Architect



Upper stories, The Warwick Hotel, New York City; George B. Post & Sons, Architects



Main entrance tower, William L. Harkness Hall, Yale University; Delano & Aldrich, Architects



House of J. Seward Johnson, New Brunswick, N. J.; Thomas Harlan Ellett, Architect. Awarded Silver Medal in Architecture for Intimate Work



House of Edwin C. Doble, Forest Hills, N. Y.; Frank J. Forster, Architect. Awarded First Mention for Intimate Work in Architecture

Upper stories, The Barbizon, New York City; Murgatroyd & Ogden, Architects



Willard Straight Hall, Cornell University, Ithaca, N. Y.; Delano & Aldrich, Architects

One of eight cartoons of mural glass panels for Hammerstein Theatre; designed by J. Scott Williams; Herbert Krapp, Architect





No. 17 Central Row, Travelers Insurance Company, Hartford, Conn.; Voorhees, Gmelin & Walker, Architects



House of Kenneth Van Riper, Palm Beach, Fla.; William Lawrence Bottomley, Architect. Awarded Second Mention for Intimate Work in Architecture

Baptismal font, Christ Church, Cranbrook, Mich. Mayers, Murray & Phillip, Architects



Leo Friedlander, Sculptor; metalwork and enamel by Edw. F. Caldwell & Co.; marblework by Geo. Brown & Co.; mosaics by V. Foscatto, Inc.

The Perennial Bordered Allee, an estate in the Middle West; Warren H. Manning, Landscape Architect



One of two groups for the Baltimore War Memorial (page 160); Edmond R. Amateis, Sculptor; Laurence H. Fowler, Architect

Chey Chase (Md.) Telephone Building; Voorhees, Gmelin & Walker, Architects





Pretty Brook Farm, Princeton, N. J.; Arthur C. Holden & Associates, Architects; Ferruccio Vitale, Alfred Geiffert, Jr., Landscape Architects



New Jersey Bell Telephone Building; Voorhees, Gmelin & Walker, Architects; perspective by Chester Price



At left—"Spring," design for a tapestry by D. Putnam Brinley



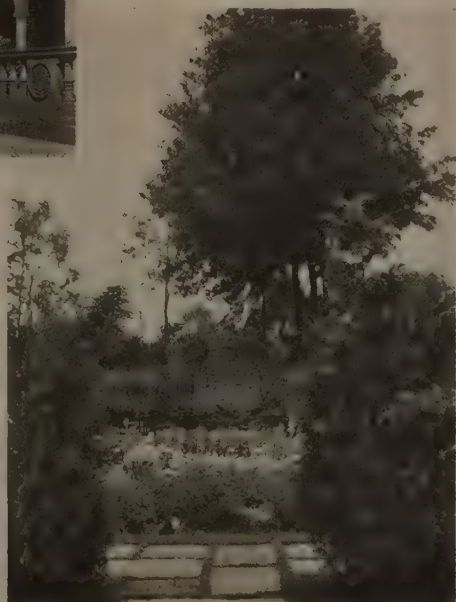
©Amenya

House of Edson Bradley, Newport, R. I.; Howard Greenley, Architect. Awarded Second Mention for General Work in Architecture



Woodside-Takoma (Md.) Telephone Building; Voorhees, Gmelin & Walker, Architects

Gardens of C. K. King, Mansfield, Ohio; Wm. Pitkin, Jr., Seward H. Mott, Landscape Architects





The Peace Council

Ceiling decorations in tile for Senate Chamber, Nebraska State Capitol; designed by Hildreth Meière (awarded Medal of Honor in Decorative Painting); B.G. Goodhue Associates, Architects



Buffalo Hunt



Wrought-steel grille—traditional design; designed and made by Edward F. Caldwell & Co., Inc.



Wrought-iron grille—modernistic; designed and made by Edward F. Caldwell & Co., Inc.



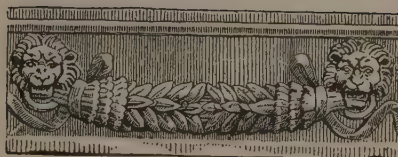
War Memorial and Memorial Square, Baltimore; Laurence H. Fowler, Architect



Goat candelabrum; designed by Hunt Diedrich; made by Amico Art Metal & Iron Co.

Graybar Building, New York City, entrance detail; Sloan & Robertson, Architects





A Filing Index for Architectural Illustrations

By Paul V. L. Stewart

THE index presented herewith for filing architectural and related plates is adaptable either to a very small collection of plates requiring a simple filing system with few divisions, or to a very extensive collection requiring many and minute subdivisions. Although loose-leaf scrap-books of proper size may be used for the filing and preservation of the plates, the vertical filing-cabinet with folders is generally preferred. For a small collection of plates, folders bearing the numbers of only the major divisions may be provided, additional folders for any of the subdivisions being provided as occasion requires.

The index for "Buildings" (I to II, inclusive) appeared in part in an old issue of *The Brickbuilder*, and additions have been made to it as the need for them was seen.

The index for "Details" (DI to D13, inclusive) and that for "Miscellany" (MI to M4, inclusive) were compiled by the writer to supplement the preceding index. It was thought best to number the major divisions of each of these added indices independently of the original index, prefixing a distinguishing letter, so that newly numbered major divisions might be added in each class without destroying the numerical sequence in each.

It should be noted that, if desired, the plates of

buildings may be further grouped as to style or period by combining the proper plate number of the "Buildings" index with the proper number from the division "MI" under "Miscellany." Thus a plate of a cathedral, late English Gothic, might be numbered as follows: 3.3/MI.544.

It is suggested that houses may be grouped as to size, or number of rooms, by following the proper index number with a Roman numeral indicating the number of rooms contained in the house. Thus, 6.8-VI designates a bungalow or cottage of six rooms.

Finally, should it be desired to group buildings, such as houses for instance, according to material, it is also suggested that a lower-case letter denoting the material be affixed to the proper index number. These designations might be as follows:

w, wood;
b, brick;
s, stone;
p, plaster, stucco;
h, half-timber;
t, terra-cotta;
c, concrete.

Thus, 6.5-VIII-b denotes an eight-room brick detached city house.

MAJOR DIVISIONS

BUILDINGS

1. Administrative; Governmental; Etc.
2. Monuments
3. Ecclesiastical and Religious
4. Educational and Scientific
5. Society Buildings
6. Residential
7. Recreation and Amusement
8. Business and Commercial
9. Transportation and Storage
10. Factories; Etc.
11. Bridges

DETAILS

- D 1. Walls, exterior
- D 2. Columns; Piers; Pilasters; Etc.
- D 3. Walls and Wall Treatment, interior
- D 4. Floors and Flooring, including Bases
- D 5. Ceilings, including cornices
- D 6. Roofs
- D 7. Doors; Windows; Etc.
- D 8. Skylights; Roof and Ceiling Openings; Etc.
- D 9. Stairways; Elevators; Etc.
- D10. Mantels and Fireplaces

- D11. Other Interior Details
- D12. Other Exterior Details
- D13. Miscellaneous Detail

MISCELLANY

- MI. Ornament. Period Index
- M2. Renderings, architectural
- M3. Sculpture; Statuary; Carving
- M4. Paintings; Drawings; Etc.; non-architectural

SUBDIVISIONS

- I. ADMINISTRATIVE; GOVERNMENTAL; ETC.
- I.1 Capitols; Houses of Parliament; Legislative Buildings
- I.2 Ministries of War, State, Etc.; Governmental Departments, and Office Buildings
- I.3 City and Town Halls

- I.35 City Gates
- I.38 City Plans
- I.39 Other
- I.4 Custom Houses; Excise Offices
- I.5 Court Houses
- I.51 Federal (see also I.66)
- I.52 County
- I.53 Municipal.
- I.54*

- I.55 Registries of Deeds; Archive Buildings
 - I.6 Post Offices
 - I.63 Post Office and Custom House
 - I.66 Post Office and Court House
 - I.69 Post Office, Custom House and Court House
- * Numbers left blank or omitted may be filled in as occasion arises.

- 1.7 Engine Houses; Fire Alarm Stations
- 1.8 Military; Protective; Corrective
- 1.81 Barracks; Military Post Buildings
- 1.82 Armories
- 1.83 Arsenals
- 1.84 Aviation Buildings (see also 9.75)
- 1.85 Police Stations
- 1.86 Penitentiaries; Jails
- 1.87 Reformatories for Adults
- 1.88 Reform Schools
- 1.9 Hospitals; Asylums
- 1.91 Sick and Wounded; Incurables; Etc.
- 1.92 Sanatoria
- 1.93 Insane; Feeble-Minded; Inebriates
- 1.94 Blind; Deaf and Dumb (see also 4.17)
- 1.95 Almshouses
- 1.96 Aged; Convents; Etc.
- 1.97 Soldiers' Homes
- 1.98 Orphans; Children; Foundlings

2. MONUMENTS

- 2.1 Commemorative
- 2.2 Funerary
- 2.21 Monuments Proper
- 2.22 Tombs; Mausoleums
- 2.23 Receiving Vaults
- 2.24
- 2.25 Community Mausoleums
- 2.3
- 2.4
- 2.5 Exposition Buildings
- 2.6
- 2.7
- 2.8
- 2.9 Other

3. ECCLESIASTICAL AND RELIGIOUS

- 3.1 Chapels, small
- 3.2 Parish Churches
- 3.3 Cathedrals
- 3.4 Synagogues
- 3.5 Parish Houses; Sunday-School Buildings
- 3.6 Temples
- 3.7 Mosques
- 3.8
- 3.9 Other

4. EDUCATIONAL AND SCIENTIFIC

- 4.1 Day Schools
- 4.11 Kindergartens
- 4.12 Primary Schools
- 4.13 Grammar Schools
- 4.14 High Schools
- 4.15 Normal Schools
- 4.16 Manual-Training Schools
- 4.17 Schools for Defectives (see also 1.94)
- 4.18 Settlement Houses
- 4.19 Other
- 4.2 Boarding Schools
- 4.3 Colleges; Universities
- 4.4 Professional and Technical Schools not connected with a University
- 4.41 Theological
- 4.42 Law
- 4.43 Medical
- 4.44 Scientific; Engineering
- 4.45 Art
- 4.46 Music
- 4.47
- 4.48
- 4.49 Other
- 4.5 Independent Scientific Institutions; Laboratories; Observatories

- 4.6 Scientific Museums; Menageries
- 4.7 Art Museums; Galleries
- 4.8 Libraries
- 4.9 Other
- 4.91 Learned Societies

5. SOCIETY BUILDINGS

- 5.1 City Clubs
- 5.11 Non-Residential
- 5.112 Athletic Clubs
- 5.115 Y. M. C. A.
- 5.12 Residential
- 5.122 Athletic Clubs
- 5.125 Y. M. C. A.
- 5.2 Suburban Clubs
- 5.21 Non-Residential
- 5.22 Residential
- 5.3 Country Clubs
- 5.31 Non-Residential
- 5.32 Residential
- 5.4
- 5.5 Lodge Buildings
- 5.6
- 5.7
- 5.8
- 5.9 Other

6. RESIDENTIAL

- 6.1 Hotels; Etc.
- 6.11 City Hotels
- 6.12 Country Hotels
- 6.15 Restaurants; Cafés; Saloons; Bars; Rathskellers
- 6.2 Apartments; Tenements (see also 8.3)
- 6.3 Palaces; Palatial Private Houses; Embassies. (Detached)
- 6.4 City Houses, in block (one party wall or more)
- 6.5 City Houses, detached
- 6.6 Suburban Houses; Village Houses
- 6.7 Country Houses
- 6.75 Farm Houses
- 6.8 Cottages; Bungalows
- 6.9 Outbuildings; Dependencies
- 6.91 City
- 6.911 City Stables, private
- 6.912 City Garages, private
- 6.92 Country
- 6.921 Gate Lodges; Porters' Lodges
- 6.922 Kitchens; Laundries; Dairies; Etc.
- 6.923 Stables; Kennels; Etc.
- 6.924 Garages; Carriage Houses
- 6.925 Barns; Granaries; Ice Houses; Silos; Etc.
- 6.926 Conservatories; Greenhouses; Garden Houses
- 6.927 Windmills; Water Towers
- 6.928 Gardens
- 6.929 Other

7. RECREATION AND AMUSEMENT

- 7.1 Theatres; Opera Houses; Etc.
- 7.11 Dramatic
- 7.12 Opera Houses
- 7.13
- 7.14
- 7.15 Moving-Picture Theatres
- 7.2 Concert Halls; Lecture Halls
- 7.3 Rinks; Amphitheatres; Riding Halls and Schools (see also 1.82)
- 7.
- 7.4 Gymnasias; Turn Halls; Baseball Cages. (See also 5.112; 5.115; 5.122; 5.125)

- 7.5 Baths, swimming and other; Locker Buildings
- 7.6 Buildings for Watering Places; Beach Bath Houses
- 7.7 Buildings for Parks
- 7.8 Boat Houses
- 7.9 Other
- 7.91 Stadia

8. BUSINESS AND COMMERCIAL

- 8.1 Markets
- 8.2 Stores, wholesale and retail
- 8.25 Automobile Show Rooms
- 8.3 Mixed Store, Office and Apartment Buildings
- 8.31 Stores and Offices
- 8.32 Stores and Apartments
- 8.33 Offices and Apartments
- 8.34 Including Hall
- 8.4 Office Buildings
- 8.41 Low
- 8.42 High, steel construction
- 8.5 Banks; Trust Companies; Safe-Deposit Vaults
- 8.55 Bank and Office Buildings
- 8.6 Exchanges; Boards of Trade; Clearing Houses
- 8.7
- 8.8
- 8.9 Other

9. TRANSPORTATION AND STORAGE

- 9.1 Railway Passenger Stations
- 9.11 Way Stations
- 9.111 City
- 9.112 Country
- 9.12 Terminal Stations
- 9.2 Street Railway Stations
- 9.21 Surface Stations
- 9.22 Elevated Stations
- 9.23 Subway Stations
- 9.3 Wharf and Dock Buildings
- 9.31 Ferry Houses; Buildings for Passengers; Immigrant Stations
- 9.32 Dock Buildings for Freight, etc.
- 9.4 Railway Freight Houses
- 9.5 Warehouses—Bonded, Storage, etc.; Cold Storage
- 9.6 Grain Elevators; Coal and Ore Docks
- 9.7 Round Houses; Car Barns; Etc.
- 9.71 Railway Round Houses, etc.
- 9.72 Street Railway Car Barns, etc.
- 9.721 Car Barns
- 9.725 Motor-Coach Barns
- 9.73 Automobile Storage Buildings
- 9.731 Municipal Parking Places
- 9.732 Private or Commercial Parking Buildings; Ramp Buildings
- 9.74 Automobile Service Buildings
- 9.741 Filling Stations
- 9.742 Filling and Service Stations combined
- 9.743 Service and Repair Stations
- 9.75 Aviation Buildings, etc.
- 9.751 Flying Fields
- 9.752 Hangars
- 9.753 Aviation Service Buildings
- 9.8 Signal Towers; Etc.
- 9.81 Wireless Stations, independent
- 9.82
- 9.85 Lighthouses
- 9.9 Other

10. FACTORIES; ETC.

- 10.1 Factories, for whatever use
- 10.11 Mill Construction
- 10.12 Steel Construction
- 10.13 Concrete Construction

- 10.2 Power Stations
10.3 Abbatoirs
10.4 Laundries
10.5
10.6
10.7
10.8
10.9 Other
11. BRIDGES
11.1 Wood
11.2 Masonry—Stone, Brick, etc.
11.3 Steel and Iron
11.31 Simple Truss
11.32 Cantilever
11.33 Arch
11.34 Suspension
11.35 Girder
11.4 Concrete
- D1. WALLS, Exterior
D1.1 Wood
D1.11 Gables and Pediments
D1.12 Cornices and Friezes
D1.13 Arcades and Colonnades
D1.2 Plaster; Stucco; Half-Timber
D1.3 Concrete
D1.4 Brick
D1.5 Stone
D1.6 Terra-cotta
D1.7 Marble; Tile; Slate; Etc.
D1.8 Pre-cast Concrete or Artificial Stone
D1.9 Other
- D2. COLUMNS; PIERS; PILASTERS; ETC.
D2.1 Wood
D2.2
D2.3 Concrete
D2.4 Brick
D2.5 Stone
D2.6 Terra-cotta
D2.7 Marble; Tile; Slate; Etc.
D2.8 Pre-cast Concrete or Artificial Stone
D2.9 Other
- D3. WALLS AND WALL TREATMENT, Interior
D3.1 Wood
D3.2 Paper; Plaster-Board; Etc.
D3.3 Plaster; Cement
D3.4 Marble; Tile; Slate; Glass
D3.5 Concrete; Pre-cast Concrete or Artificial Stone
D3.6 Brick
D3.7 Stone
D3.8 Terra-cotta
D3.9 Other
- D4. FLOORS AND FLOORING, Including Bases
D4.1 Wood
D4.2 Concrete; Cement
D4.3 Composition
D4.4 Brick; Hollow Tile
D4.5 Stone
D4.6 Marble; Tile; Slate
D4.7 Rubber; Cork
D4.8 Linoleum
D4.9 Other
D4.91 Metal (base)
- D5. CEILINGS, Including Cornices
D5.1 Wood
D5.2 Paper; Plaster-Board; Fibre-Board; Etc.
- D5.3 Plaster
D5.4 Brick; Terra-cotta; Tile
D5.5 Stone
D5.6 Metal
D5.7 Concrete; Pre-cast Concrete or Artificial Stone
D5.8 Glass
D5.9 Other
- D6. ROOFS
D6.1 Wooden; Shingle; Etc.
D6.2 Paper; Felt; Etc.
D6.3 Slate
D6.4 Brick; Terra-cotta; Tile
D6.5 Concrete; Pre-cast Concrete; Slag; Gravel; Asphalt
D6.6 Composition; Asphalt Shingle; Asbestos Shingle
D6.7 Stone
D6.8 Metal
D6.9 Other
- D7. DOORS; WINDOWS; ETC.
D7.1 Entrance Doorways
D7.11 Wood
D7.12 Plaster; Stucco; Half-Timber
D7.13 Concrete; Pre-cast Concrete; Artificial Stone
D7.14 Brick
D7.15 Stone
D7.16 Tile; Marble; Slate; Glass
D7.17 Terra-cotta
D7.18 Metal
D7.19 Other
D7.2 Doors, exterior
D7.21 Wood
D7.22 Iron; Steel
D7.23 Bronze
D7.3 Doors, interior
D7.31 Wood
D7.32 Iron; Steel
D7.33 Bronze
D7.34 Metal-clad
D7.4 Window Openings
D7.41 In Wood
D7.42 In Plaster; Stucco; Half-Timber
D7.43 In Concrete; Pre-cast Concrete; Artificial Stone
D7.44 Brick
D7.45 Stone
D7.46 Tile; Marble; Slate
D7.47 Terra-cotta
D7.48 Metal
D7.49 Other
D7.5 Windows
D7.51 Wood
D7.52 Metal
D7.53
D7.54
D7.55 Leaded Glass; Art Glass
D7.6 Grilles
D7.7 Shutters; Blinds; Screens
D7.8 Dormers
D7.81 Wood
D7.82 Plaster; Stucco; Half-Timber
D7.83 Concrete; Pre-cast Concrete
D7.84 Brick
D7.85 Stone
D7.86 Tile; Marble; Slate
D7.87 Terra-cotta
D7.88 Metal
D7.89 Other
- D8. SKYLIGHTS; ROOF AND CEILING OPENINGS; ETC.
D8.1 Skylights
D8.11 Wood Construction
D8.12 Metal Construction
D8.2 Marquises
- D8.3
D8.4
D8.5
D8.6
D8.7
D8.8
D8.9
- D9. STAIRWAYS; ELEVATORS; ETC.
D9.1 Stairways, exterior
D9.11 Wood
D9.12 Masonry
D9.13 Metal
D9.14
D9.2 Stairways, interior
D9.21 Wood
D9.22 Marble; Tile; Slate
D9.23 Stone; Brick
D9.24 Iron; Steel
D9.25 Bronze
D9.26 Concrete; Cement
D9.27
D9.28
D9.29
D9.3 Elevators and Enclosures
D9.31 Iron; Steel
D9.32 Bronze
D9.33
D9.34
D9.35 Marble
D9.4 Escalators
D9.5 Fire-Escapes
- D10. MANTELS AND FIREPLACES
D10.1 Wood
D10.2 Brick
D10.3 Stone
D10.4 Tile; Marble; Slate
D10.5 Terra-cotta
D10.6 Concrete; Pre-cast Concrete; Cement
D10.7
D10.8
D10.9 Other
- D11. OTHER INTERIOR DETAILS
D11.1 Fountains
D11.2 Memorial Tablets; Etc.
D11.3 Cupboards; Closets; Etc.
D11.4 Cases—Linen; Medicine; Etc.
D11.5 Book-Cases
D11.6 Seats
D11.7
D11.8 Trim
D11.9 Other
- D12. OTHER EXTERIOR DETAILS
D12.1 Porches; Verandas; Porte-cochères
D12.11 Wood
D12.12 Plaster; Stucco; Half-Timber
D12.13 Concrete
D12.14 Brick
D12.15 Stone
D12.16 Terra-cotta
D12.17 Marble; Tile; Slate
D12.18 Pre-cast Concrete or Artificial Stone
D12.2 Fences; Gateways
D12.21 Wood
D12.22 Brick
D12.23 Stone
D12.24 Terra-cotta
D12.25 Concrete
D12.26 Metal
D12.27 Pre-cast Concrete
D12.3 Pavements

- | | | | | | |
|--------|--------------------------------------|--------|--|--------|---|
| D12.31 | Brick | M1.433 | Spanish | M1.77 | American |
| D12.32 | Stone | M1.434 | English | M1.771 | North |
| D12.33 | Slate | M1.435 | German | M1.772 | Central |
| D12.34 | Tile | M1.44 | Mahommedan | M1.773 | South |
| D12.35 | Concrete or Cement | M1.441 | Saracenic | M1.78 | |
| D12.4 | Garden Furniture | M1.442 | Moorish | M1.79 | |
| D12.5 | Fountains; Pools, swimming and other | M1.443 | Arabian | M1.8 | Modern |
| D12.6 | Memorial Tablets; Etc. | M1.444 | Indian (East) | M1.81 | Italian. (Subdivide as desired) |
| D12.7 | Seats | M1.445 | Turkish | M1.82 | French |
| D12.8 | Chimneys | M1.446 | Persian | M1.83 | Spanish |
| D12.9 | Other | M1.5 | Gothic | M1.84 | English |
| | | M1.51 | Italian | M1.85 | German; Austrian |
| | | M1.52 | French | M1.86 | Dutch; Belgian |
| | | M1.53 | Spanish | M1.87 | American |
| | | M1.54 | English; Scottish; Irish | M1.88 | Oriental |
| | | M1.541 | Norman | M1.89 | Other |
| | | M1.542 | Early English | M1.9 | Other |
| | | M1.543 | Decorated | | |
| | | M1.544 | Perpendicular | | |
| | | M1.55 | German | M2. | RENDERINGS, Architectural |
| | | M1.56 | Dutch and Belgium | M2.1 | Pencil; Crayon; Charcoal |
| | | M1.6 | Renaissance; Etc. | M2.2 | Pen-and-ink |
| | | M1.61 | Italian | M2.3 | Pastel |
| | | M1.611 | Florentine | M2.4 | Water-color |
| | | M1.612 | Roman | M2.41 | Wash (Monochrome) |
| | | M1.613 | Venetian | M2.42 | Color (Transparent) |
| | | M1.62 | French | M2.5 | Body Color |
| | | M1.621 | Francis I (Valois); Francis I (Henry II) | M2.51 | Oil |
| | | | | M2.52 | Gouache |
| | | M1.622 | Henry III | M2.6 | Etchings; Engravings |
| | | M1.623 | Henry IV | M2.7 | Lithograph |
| | | M1.624 | Louis XIII | M2.8 | Composite |
| | | M1.625 | Louis XIV | M2.9 | Other |
| | | M1.626 | Louis XV | | |
| | | M1.627 | Louis XVI | M3. | SCULPTURE; STATUARY; CARVING |
| | | M1.628 | Empire | M3.1 | Marbles |
| | | M1.63 | Spanish | M3.2 | Stone |
| | | M1.631 | Plateresque | M3.3 | Bronze |
| | | M1.632 | "Greco-Roman" | M3.4 | Iron |
| | | M1.633 | Rococo, or Churrigueresque | M3.5 | Wood |
| | | M1.634 | American-Spanish (Mission) | M3.6 | Plaster |
| | | M1.64 | English | M3.7 | Composition |
| | | M1.641 | Elizabethan | M3.8 | |
| | | M1.642 | Jacobean | M3.9 | Other |
| | | M1.643 | Anglo-Classic | | |
| | | M1.644 | American Colonial | M4. | PAINTINGS; DRAWINGS; ETC. (Non-Architectural.) (Subdivide as desired) |
| | | M1.65 | German | M4.1 | |
| | | M1.66 | Dutch and Belgian | M4.2 | |
| | | M1.7 | Revival (19th Century) | M4.3 | |
| | | M1.71 | Italian | M4.4 | |
| | | M1.72 | French | M4.5 | |
| | | M1.721 | Classic | M4.6 | |
| | | M1.722 | Gothic | M4.7 | |
| | | M1.73 | Spanish | M4.8 | |
| | | M1.74 | English | M4.9 | |
| | | M1.741 | Classic | | |
| | | M1.742 | Gothic | | |
| | | M1.75 | German | | |
| | | M1.751 | Classic | | |
| | | M1.752 | Gothic | | |
| | | M1.76 | Dutch and Belgian | | |
-
- | | |
|---------|-------------------------------------|
| D13. | MISCELLANEOUS DETAIL |
| D13.1 | Wood |
| D13.2 | Plaster; Cement; Concrete |
| D13.3 | Tile; Marble; Slate |
| D13.4 | Brick |
| D13.5 | Stone |
| D13.6 | Terra-cotta |
| D13.7 | Glass |
| D13.8 | Metal |
| D13.81 | Cast Iron |
| D13.82 | Wrought Iron |
| D13.83 | Brass |
| D13.84 | Bronze |
| D13.9 | Other |
| D13.91 | Painted |
| D13.92 | Textile |
| M1. | ORNAMENT: STYLES |
| M1.1 | Prehistoric. (Subdivide as desired) |
| M1.2 | Ancient |
| M1.21 | Egyptian |
| M1.22 | Assyrian |
| M1.23 | Persian |
| M1.24 | Indian (East) |
| M1.25 | Chinese |
| M1.26 | Japanese |
| M1.3 | Classic |
| M1.31 | Greek |
| M1.32 | Parthian |
| M1.33 | Sassanian |
| M1.34 | Etruscan |
| M1.35 | Roman |
| M1.36 | Pompeian |
| M1.4 | Transitional; Etc. |
| M1.41 | Byzantine |
| M1.42 | Early Christian |
| M1.421 | Central Syrian |
| M1.422 | Coptic |
| M1.43 | Romanesque |
| M1.431 | Italian |
| M1.4311 | Northern or Lombard |
| M1.4312 | Central |
| M1.4313 | Southern |
| M1.4314 | Sicilian |
| M1.432 | French |





ARCHITECTURE'S PORTFOLIO OF DOOR HOODS

❖ ❖ ❖ *Subjects of Previous Portfolios* ❖ ❖ ❖

STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)

February, 1927

PANELLING OF THE ENGLISH TYPES

January, 1927

STONE MASONRY TEXTURES

March, 1927

FANLIGHTS AND OTHER OVERDOOR TREATMENTS

May, 1927

DOOR HARDWARE

August, 1927

TEXTURES OF BRICKWORK

May, 1927

IRON RAILINGS

July, 1927

ENGLISH CHIMNEYS

April, 1927

GABLE ENDS

October, 1927

PALLADIAN MOTIVES

September, 1927

CIRCULAR AND OVAL WINDOWS (CLASSIC AND RENAISSANCE)

December, 1927

COLONIAL TOP-RAILINGS OF WOOD

November, 1927

BUILT-IN BOOKCASES

January, 1928

CHIMNEY TOPS

February, 1928

SUBJECTS IN PREPARATION FOR FUTURE ISSUES

Beamed Ceilings

Cupolas

Fences

Bay Windows

Leaded Glass Medallions

Cornices of Wood

Decorative Plaster Ceilings

Garden Steps

English Fireplaces

Floors of Wood

Elevator Doors

Garden Gates

Garden Walls

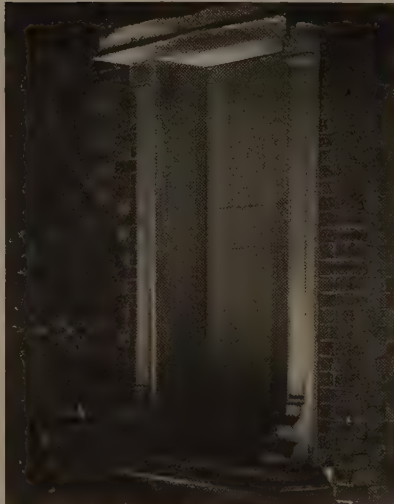
Rain-Conductor Heads

Stucco Textures

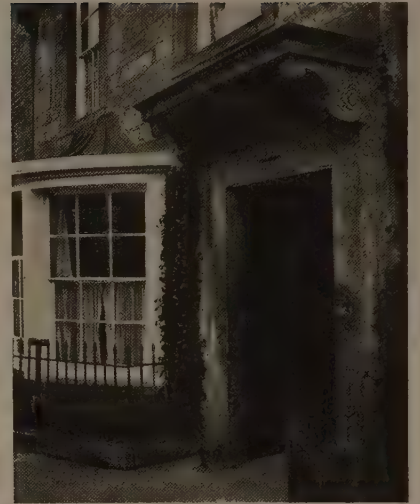
Treillage



LAURENCE BARAUD AND A. BOOTH



HENRY HOLLAND



CHIPPING CAMPDEN, GLOUCESTERSHIRE



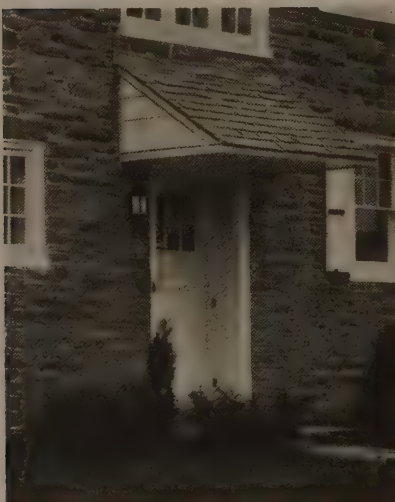
WALLIS & GOODWILLIE



SALEM, MASS.



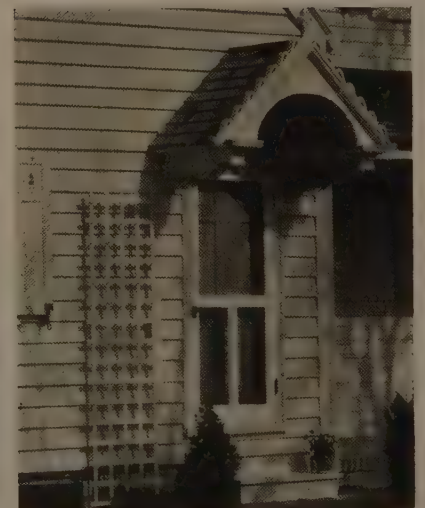
A. BULLOCH



H. LOUIS DUHRING



MELLOR, MEIGS & HOWE



HENRY POWELL HOPKINS



PERSHORE, WORCESTERSHIRE



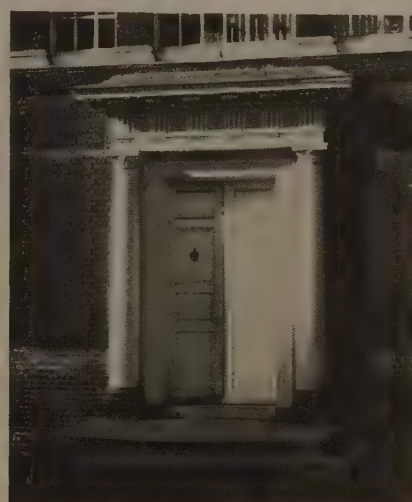
EGGINGTON MANOR, BEDFORDSHIRE



CHEL TENHAM, GLOUCESTERSHIRE



ROBERT SEYFARTH



INDEPENDENCE HALL, PHILADELPHIA



LEWIS C. ALBRO



PARK & MORGAN



F. W. CONNOR



PHELPS MANOR, NEW JERSEY



CARLETON MONROE WINSLOW



MAYNICKE & FRANKE



J. WILLIAMS BEAL



McKIM, MEAD & WHITE



TILDEN & REGISTER



CHIPPING CAMPDEN



CARETTO & FORSTER



BROADWAY, WORCESTERSHIRE



SUMNER HUNT AND S. R. BURNS



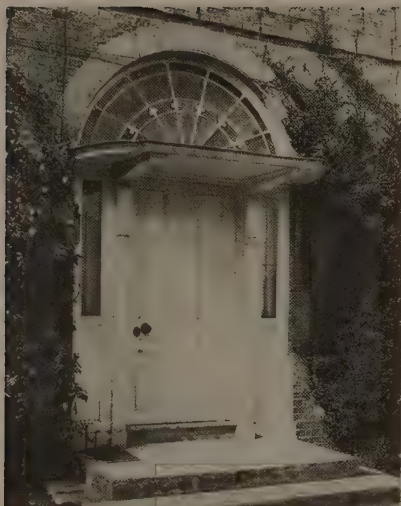
LINN KINNE, BAGG & NEWKIRK



HOWE AND MANNING



TILTON & GITHENS



OLD WARDEN, NORTHANTS



MODERN



ALBERT M. BEDELL



AYMAR EMBURY II



ALBERT M. BEDELL



E. W. NEFF



LEWIS COLT ALBRO



ALFRED C. BOSSOM



CHIPPING CAMPDEN



YORK & SAWYER



FAVROT & LIVAUDAIS



HENRY P. HOPKINS



BEVERLY W. SPILLMAN



CALIFORNIA



EDMUND B. GILCHRIST



DWIGHT JAMES BAUM



BARBER & McMURRY



CHELTENHAM, GLOUCESTERSHIRE



JOHN MEAD HOWELLS



CHELTENHAM, GLOUCESTERSHIRE



STONY STRATFORD, NORTHANTS



BERTRAM GROSVENOR GOODHUE

CHIPPING CAMPDEN,
GLOUCESTERSHIRE

DWIGHT JAMES BAUM





A GASOLINE
AND
SERVICE STATION

OUTSIDE
OF A
NEW ENGLAND
TOWN

DESIGN
AWARDED
FIRST
PRIZE

By
L. R. Van Rooten,
Cleveland, Ohio

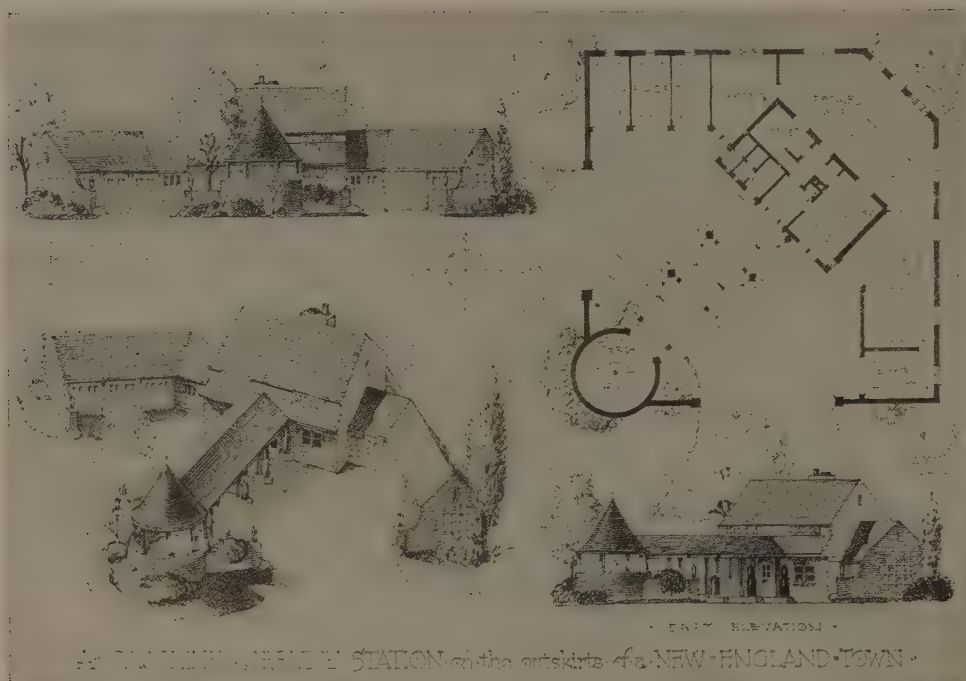
ARCHITECTURE'S Competition XI—Report of the Judges

THE programme for this competition called for the design of a gasoline and service station on the outskirts of a New England town. Since no limit of cost was set, nor any detailed requirements, beyond the fact that the site was a southeast corner 100 feet square, the designs varied rather widely in the accommodations supplied. The New England location carried much weight in the judging, the jury feeling that those designs embodying a style harmonious with New England traditions deserved first consideration. It seemed to the judges that there was merit in the type of solution which utilized a tower form or something easily catching the eye, as contrasted with many of the designs which held too closely to the mass of the average farmhouse or, at least, suggested perhaps, the isolated real-estate development office. Most of the designs submitted developed plans on the diagonal axis of the plot, which was to have been ex-

pected on account of the greater ease with which the traffic lines of customers could be handled from both streets.

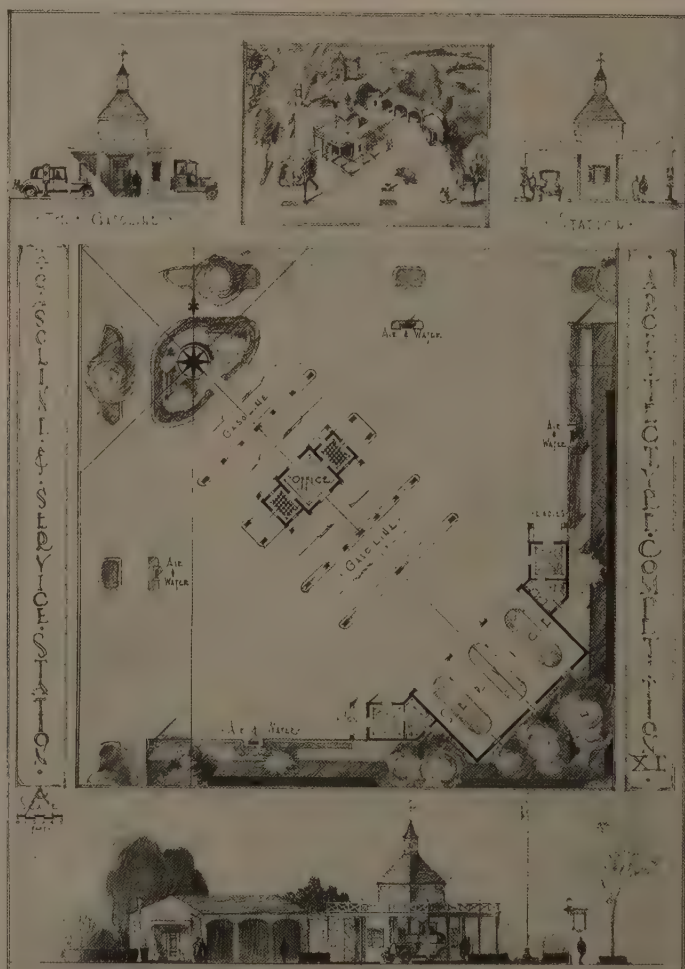
The provision of the programme which called for a bird's-eye perspective, while making easier the judging of the entries in regard to their provisions for circulation and the somewhat unusual problems of roofing, proves also something of a handicap in the presentation, since the buildings are presumably never to be seen in this aspect unless by airplane. In judging the final appearance of the buildings, therefore, considerable dependence must be put upon the elevations.

The awards are as follows: First Prize, to L. R. Van Rooten, Cleveland, Ohio; Second Prize, to Alfred Kastner, New York City; Third Prize, to Anthony Thormin, Cleveland, Ohio; Fourth Prize, to Malcolm P. Cameron, New York City; Fifth Prize, to Robert I. Hillier, Brooklyn, N. Y.



DESIGN AWARDED SECOND PRIZE

By Alfred Kastner,
New York City



DESIGN AWARDED
THIRD PRIZE

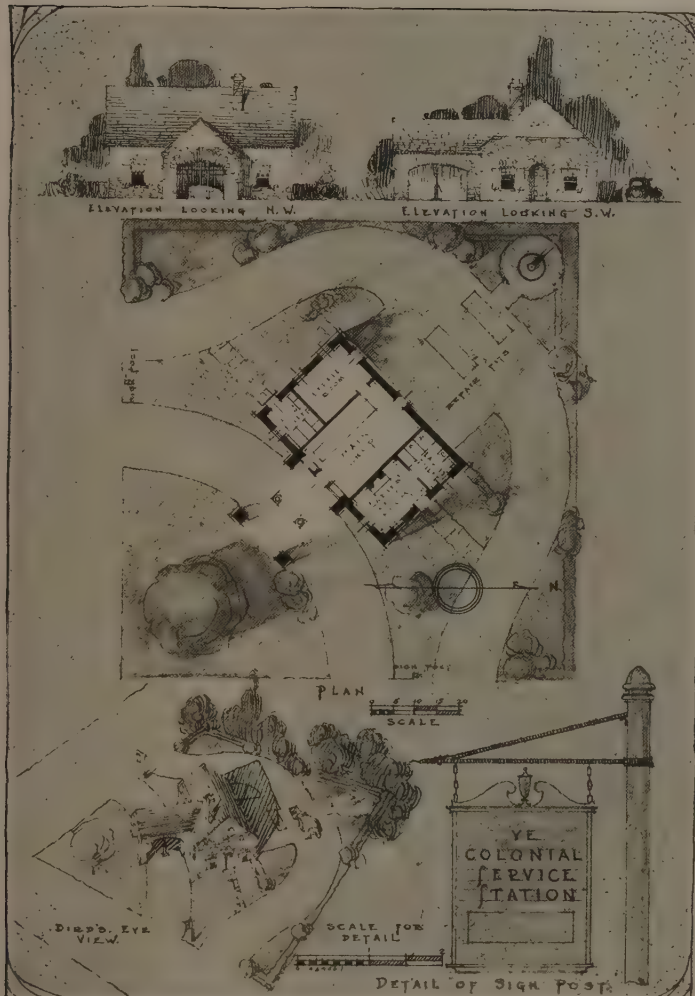
By Anthony Thormin,
Cleveland, Ohio

(The graphic scale shown is evidently a slip of the pen; instead of 1, 2, 3, 4, 5, the subdivisions should read 2, 4, 6, 8, 10.)



DESIGN AWARDED FOURTH PRIZE

By Malcolm P. Cameron,
New York City



DESIGN AWARDED
FIFTH PRIZE

By Robert I. Hillier,
Brooklyn, N. Y.



ARCHITECTURE'S COMPETITIONS

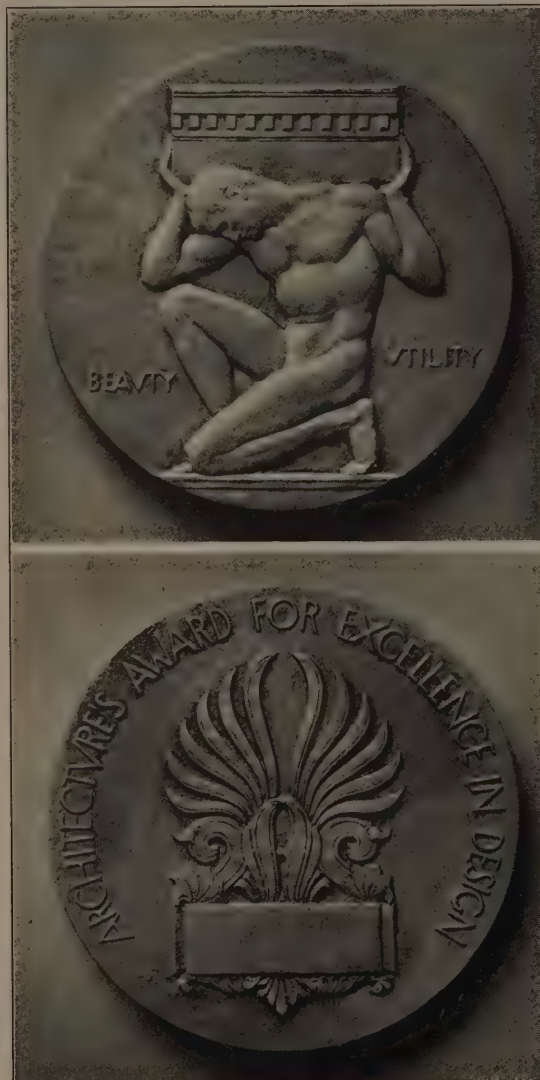
WITHIN a few days after the publication of this issue, the final one of the series, Competition XII, closes. It seems unnecessary therefore to reprint herewith the programme, which called for the design of an owner's bathroom for a country house. Announcement of the results of this competition will be made in the next issue.

In accordance with the original plans of ARCHITECTURE'S present series of twelve monthly competitions, the prize-winners of all twelve, after the last of these have been determined, automatically enter a final competition for three medals. A reproduction of the bronze medal is shown herewith at the same size as the medal itself, 2 7/8 inches in diameter. To the designer whose entry in any of the twelve competitions is considered best in design, ARCHITECTURE will award its gold medal; to the second, the same medal in silver, and to the third, the same medal in bronze. Upon the reverse of each of these will be en-

graved the name of the winner and other suitable data. The announcement of this final award will appear in the April issue of the magazine, in which the prize-winners of Competition XII will also be announced.

In the May issue there will be printed the first programme in a new series. This second series, however, will not be conducted at the high rate of speed that has been maintained in the first. Once each month seems rather too frequent for the best results. Our second series will consist of four competitions judged quarterly, with the same compensation as before, and again at the end of the series ARCHITECTURE will award its medals of gold, silver, and bronze to those adjudged from among the prize-winners of the four quarterly competitions.

Jury of Awards: H. Van Buren Magonigle, F. A. I. A., Architect; J. Monroe Hewlett, F. A. I. A., Artist and Architect; Henry H. Saylor, Editor of ARCHITECTURE.



ARCHITECTURE'S medal, shown at actual size. The design is by David K. Rubins, Sculptor, placed first in a problem of the Beaux-Arts Institute of Design. Since then it has been carefully restudied.





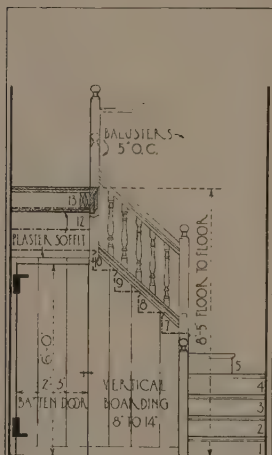
The Architectural Clinic

A STAIR FOR THE SMALL HOUSE

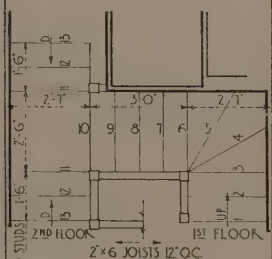


L E GRAND ESCALIER has ever been the popular problem from mountain Tibetan temples, through generations of projects built and unbuilt, and continuing into the monumental endeavors of the present. The domestic stair has but seldom enjoyed equal favor, and only on such limelight occasions as the double, intertwining spiral affair of Chambord or the richly embellished exterior tourist attraction at Blois Château has attention been expended equal to that given the rest of the edifice. The humble domicile seemed only to have mere "steps" until the American colonial houses of New England vested their stairs with a charm commensurate with the remainder of the rooms. The problem of present-day houses in reducing stair expenses to a mini-

mum and yet creating a pleasant effect, may be happily solved by the precedents of New England, as Richard H. Dana, Jr., architect for the New Canaan house for Miss Mary P. Bradley, has done. The stairs are the type enclosed by stringer and wall, enhanced by turned balusters only 2 feet high, and contained in an area only 8 by 4 feet. The floor-to-floor height of 8 feet 5 inches is negotiated by thirteen risers each about $7\frac{3}{4}$ inches high, while the treads are 9 inches, *sans* the nosing. Vertical boarding with characteristic bead profiles sheathes the stair walls in widths varying from 8 to 14 inches, and also forms the batten door. The artistic ensemble speaks the language of historic achievements in a vocabulary no less eloquent than theirs, even though the phrasing is in words of one syllable.



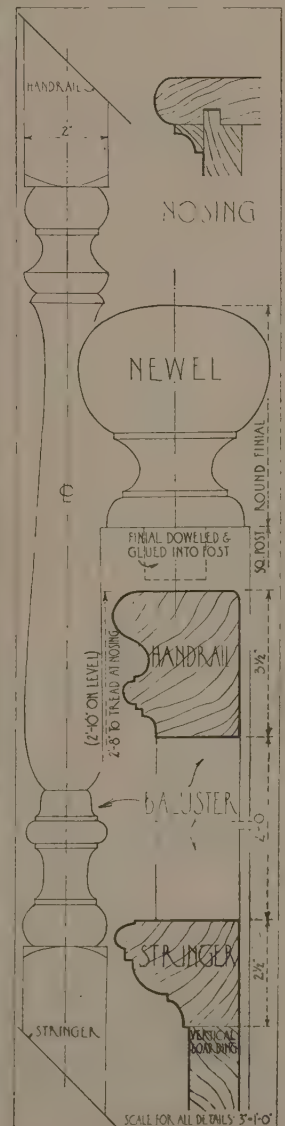
ELEVATION



PLAN

SCALE FOR ELEVATION & PLAN $\frac{3}{16}''=1'-0''$

Above, plan and elevation at scale of $\frac{3}{16}$ inch to the foot. To the right of photograph, details of newel, handrail, stringer, nosing, and baluster at scale of 3 inches to the foot.



CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

The Filing of Contractors' Blue-Prints

By Richard Parker Wallis

HERE appears in an old German exercise-book the tale of a silver teapot accidentally lost overboard by a sailor engaged in polishing it. In breaking the unpleasant news to the captain the sailor attempts to soften the impending blow by inquiring if a thing is lost when one knows where it is. Upon being advised that such was not the case the unfortunate sailor proceeds to relate how the teapot was at that moment resting on the bottom of the sea. Here the story ends abruptly.

To the builder or architect struggling in the throes of the building process, the accumulation of successive blue-prints and tracings may be likened to the ill-fated teapot and the average filing-system to the greedy sea.

Filed drawings, to be of any value whatsoever, must be instantly available for reference. Documents concealed in the maw of an ill-considered filing-system are worse than useless. Confusion reigns supreme as valuable space and time are sacrificed to no good purpose.

Much attention has of recent years been directed toward simplifying the filing of those drawings that are of sufficient importance to warrant retention for future reference. Many devices, some good, others not so practical, have been developed from time to time. It is, however, very evident that, owing to the inherently variable character of these drawings, no single system can be devised that will best answer all conditions. A satisfactory solution, however, may be found in a joint use of the various methods available.

Before proceeding farther with our discussion of the filing methods best suited to each individual requirement, it will prove advisable to consider first the nature of the drawings with which we are concerned and, second, those conveniences already available for proper filing.

The builder receives from the architect, usually before the general contract is let, bound sets of architectural, mechanical, and structural drawings for estimating purposes. After the award of the contract, providing he is successful, additional sets of these drawings will be issued as part of the architectural service. These drawings, together with modifying prints, are to serve a variety of uses, as will be described more in detail as our story progresses.

During the active period of construction the builder will, on occasion, be called upon to prepare sketches, schedules, and so on, either as a suggestion to the architect, reconciliation of two or more conflicting sub-

contractors, or as a record of progress effected from month to month.

As the various subcontracts are awarded there will be let loose a veritable flood of shop drawings covering the entire range from bronze or marble work to rubber floor tile, and varying in number from two to three hundred sheets of structural details to perhaps one of ceramic tile. These drawings, dissimilar in size and arrangement, must all continue back and forth in their weary way until receipt of final approval.

Methods most commonly encountered for maintaining these prints in the style their importance warrants include such devices as racks for receiving bound sets, tiers of horizontal drawers, cases containing vertical envelopes of heavy paper, ordinary letter-files, and such other distinctive arrangements for receiving rolls of drawings as individual fancy may dictate.

It is axiomatic that a too involved system will fail and break down under its own weight. Simplicity of operation is the desideratum most urgently sought, as the success of any operation varies in direct ratio to its workability.

We will now take up in greater detail a system evoked as a consequence of some years' experience in attempting to unite the virtues of simplicity with ease of operation.

The drawings most rigorously guarded are those sets used in estimating the job originally. These drawings, serving as the basis of the contract price, are most conveniently kept under lock and key, together with the contract set, in flat horizontal drawers (Fig. 1). The cabinet may be either of wood or of metal as individual preference may dictate. In order to systematize still farther the contents of these drawers, horizontal divisions may be introduced, each of sufficient depth to receive one set of prints. These record drawings could just as well be filed in vertical filing-cabinets (Fig. 2). Reference to such drawings is but seldom made, but it is highly desirable to have them when occasion demands.

The official office set is perhaps the most referred to of any, and this fact should not be overlooked in providing proper filing facilities. It has been found most convenient to keep these working-drawings bound together with wood or metal strips, suspended from a frame (Fig. 3). This frame may be of wire, wood, or iron pipe.

As the proper time for letting each of the sub-trades approaches it becomes necessary to distribute a

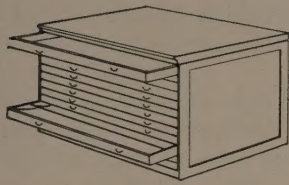


Fig. 1

Flat horizontal drawers; subdivided vertically if desired

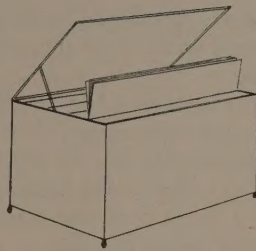


Fig. 2

Vertical filing for sets of blue-prints

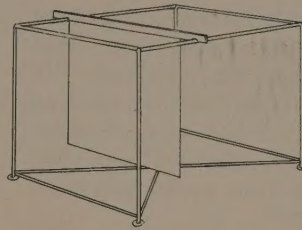


Fig. 3

Office sets of working-drawings on strips

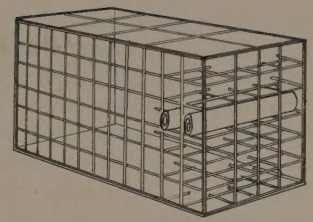


Fig. 4

Skeletonized pigeon-holes for duplicates

complete set to each of the firms who have been asked to figure. A certain number of duplicate sets of working-drawings is necessary for this purpose. In this instance the problem becomes one of keeping these immediately available yet maintaining some semblance of order and system in the office. A wood or metal framework forming a series of skeletonized pigeon-holes represents perhaps the least objectionable solution of this individual problem (Fig. 4). The various rolls should, of course, be kept up to date as revisions are made and should each be labelled for ready reference.

As the various trades are let, sets of these working-drawings will be issued them to serve as the basis of each contract. This depletion in the ranks of drawings available for figuring can be made up by requesting additional sets of drawings from the architect.

As the inevitable changes and revisions are made by the architect certain notations may appear on the working-tracings. The builder may, therefore, find on his hands a number of surplus revised prints which will not be distributable until subsequent contracts are let and the corresponding working-drawings issued. These prints are most conveniently folded letter size and filed away in an ordinary letter-file under the proper heading of surplus architectural drawings. As the "stick" of office set is brought up to date by the substitution of these revised sheets, the discarded or obsolete prints should in a like manner be carefully labelled and filed away in letter-files for possible future reference, so that in the end the file should contain one print of each vintage.

Certain changes are sometimes recorded by the architect on what are called "paster" sheets. These sheets, as the name implies, combine a number of isolated revised layouts that are to be cut out and pasted over the corresponding area on the working set. As changes become more frequent the original plans sometimes assume the appearance of topographical relief-maps—terrace upon terrace!

Inasmuch as the application of these pasters renders illegible the particular layout superseded, it is well as a precaution to lay by somewhere, either in the horizontal drawers or vertical file, a set of working-drawings as at first they appeared. A copy of each paster should likewise be retained intact and stowed away under the heading of Architectural Drawings in the letter-file. Duplicate copies of prints supporting revisions should likewise be stowed away under the proper heading in the letter-file, for future distribution.

As the work progresses the architect will be called upon to furnish interpretive drawings— $\frac{3}{8}$ -inch, $\frac{3}{4}$ -inch, and full-size details, supplementing the contract documents. These prints may readily be filed under their appropriate heading in the letter-file, the same provision being made for surplus and superseded prints as outlined for the paster sheets. These sheets should be kept available, but the frequency of their use does not justify cluttering up the rack containing the various working sets of drawings.

The contractor in the course of his efforts finds it incumbent upon him to make certain occasional progress schedules, plans, etc. The record prints may conveniently be kept in the vertical file. In like manner those isolated sketches falling to the contractor to make as matter of record or instructions can be filed in a similar manner.

The problem presented by shop drawings is one of offering every promise of confusion and mismanagement unless efficiently handled by the builder and architect. As every one connected with the building process understands, these are the prints prepared by the various shops and factories, as many as thirty individual trades on a single operation, with a total of drawings mounting well into the hundreds. Very careful supervision must be kept over these drawings from their initial appearance in the contractor's office until the time when they are issued to the job and to all interested subcontractors as part of their instructions from the architect.

As the contents of this file change with chameleon-like rapidity, the handling of these drawings must be made as simple as possible. The ordinary letter-file offers perhaps the happiest solution to the problem. The drawers assigned to shop drawings should be subdivided into three general sections: The first for shop drawings submitted to the architect for approval, the second for those returned by the architect for revision by the various subcontractors, and the third alphabetically arranged for the ever-increasing number of finally approved drawings.

The rules of the game are simple. The purpose is to move all of the drawings as expeditiously as possible from the first section to the last, avoiding if possible the second pocket. Every drawing coming to grief in the intermediate section costs the player five points!

Drawings contained in the first two sections remain with the white side out, with a record of the individual

case stamped on the upper right-hand corner. As final approval is obtained the prints are shifted to the third compartment, still with the white side outermost. As soon as additional copies of each approved shop drawing are received and officially stamped, copies issued to the job and every one else concerned, then and only then may the routine blue be displayed as a record that complete distribution has been effected.

There should be reserved in this same file an additional compartment for duplicate shop-drawings. These drawings are for use in contracts still unlet.

As only the finally approved shop-drawings are retained in the files, the intermediate or process prints, as they might well be called, are removed when the transaction of individual approval is terminated. These possess a certain degree of value in the settlement of any dispute that may possibly arise during the preparation of shop-drawings and, as a consequence, should not be definitely disposed of until well after completion of the job. Owing to their secondary importance,

however, they may be disposed of in any available dead-storage space until the proper time arrives to dispose of them.

As a general rule the office file should not be cluttered up with unnecessary prints. Furthermore, superseded prints should not be allowed to roam at large for fear of the unfortunate consequence their use might entail. As a matter of self-preservation, however, the error should be on the side of safety and no print should be definitely disposed of as long as there is a possibility that it may exert an influence upon the prosecution of the contract.

It will thus be seen that the filing of drawings is not a matter of haphazard convenience. There are a number of composite systems available that should meet almost any condition that may arise in connection with the handling of these drawings. The preceding paragraphs outline the details of such a system that so far at least has functioned most efficiently in preventing an accumulation of drawings on the mythical bottom of the sea.

BOOK REVIEWS

RIETSCHEL-BRABBÉE HEATING AND VENTILATION. By C. W. BRABBÉE. 332 pages, 6 by 9 inches; with many illustrations. New York: 1927: McGraw-Hill Book Co., Inc. \$4.50.

A hand-book for architects and engineers, translated and adapted to American practice from the seventh German edition of Doctor H. Rietschel's well-known work. After Doctor Rietschel's death L. W. Brabbée, who succeeded him in the chair of Heating and Ventilation at the University of Berlin, carried on the work in the university's research laboratory and brought out the sixth and seventh editions of this standard book. In the present volume the author has abridged the German text in parts and expanded it in others, to make it applicable to American conditions. It covers the theory of heating and ventilating, the design of systems and apparatus, and abounds in useful formulæ and tables.

THE ART OF PEN DRAWING. By G. MONTAGUE ELLWOOD. 207 pages, 5½ by 8¾ inches; profusely illustrated. Printed in Great Britain. New York: 1927: Charles Scribner's Sons. \$4.50.

A manual for students, illustrators, and commercial artists, by the late joint editor of "Drawing and Design," and joint author of "The Human Form and Its Use in Art." It is a well-rounded book, covering all branches of the art, with a special chapter on architectural work. In his analysis of methods and style and in his discussion of practical technique the author is particularly helpful.

THE PRACTICAL BOOK OF ITALIAN, SPANISH, AND PORTUGUESE FURNITURE. By HAROLD DONALDSON EBERLEIN and ROGER WEARNE RAMSDALL. 254 pages, 6½ by 8¾ inches; with 144 plates from photographs, and frontispiece in color. Philadelphia: 1927: J. B. Lippincott Co. \$10 net.

For the first time the furniture of these three Latin countries has been treated comparatively, dealing with its development from the late fourteenth to the early nineteenth century, from the Renaissance through the Baroque to the

Neo-classic. Line drawings and photographs of carefully chosen examples are shown in great profusion, but throughout the book these are considered always in relation to their respective architectural and decorative backgrounds and settings.

OLD HOUSES OF NEW ENGLAND. By KNOWLTON MIXER. 346 pages, 5½ by 8½ inches; illustrated with many photographs. New York: 1927: The Macmillan Co. \$5.

An historical background of the early domestic architecture of New England. The author avoids the duplication of architectural comment, preferring to record facts about personalities, community life, and the upbuilding of the new nation.

COMPOSITION. An Analysis of the Principles of Pictorial Design. By CYRIL PEARCE, R. B. A. 120 pages, 5½ by 8¾ inches, with 34 plates in line, half-tone, and color. Printed in Great Britain. New York: 1927: Charles Scribner's Sons. \$4.50.

An analysis of the principles of pictorial design for the use of students and art schools. The author is connected with the Department of Fine Arts of the University, Reading. The book is for students who have acquired some facility of execution.

ROMANTIC AMERICA: PICTURESQUE UNITED STATES. By E. O. HOPPÉ. 348 pages, 9 by 12 inches. 25 pages text, balance full-page photographic studies in rotogravure. Printed in Germany. New York: 1927: B. Westermann Co., Inc. \$7.50.

A remarkable characterization in pictorial form by a master photographer. Whether the author is showing us the skyline of Manhattan through the tracery of the Brooklyn Bridge, an old slave cabin in Georgia, El Paseo in Santa Barbara, or a logging scene on the Columbia River, Oregon, he never fails to catch the essence of the subject in a dramatic composition. What Ben Lubshetz did in "Marvelous Manhattan" Hoppé has done for the whole country.



S. M. della Salute
Venezia. 1926.

Otto F. Langmann.